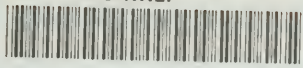
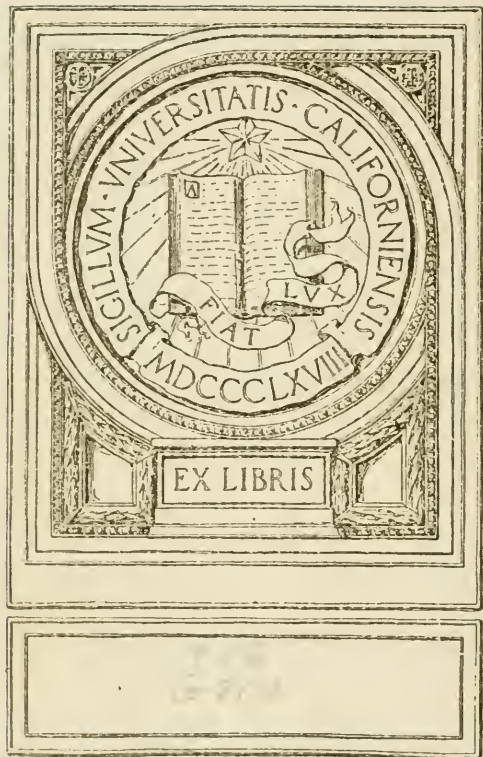


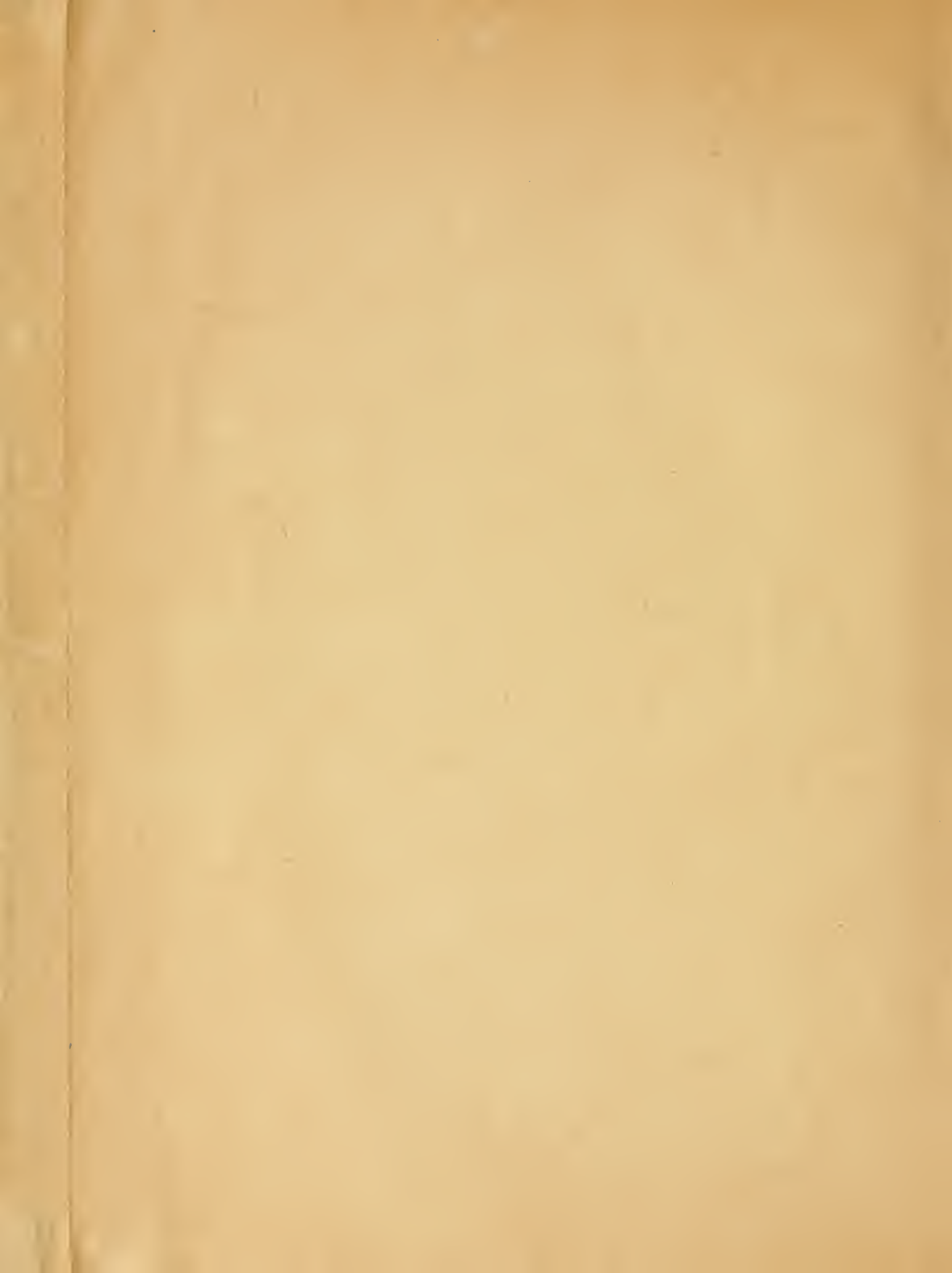
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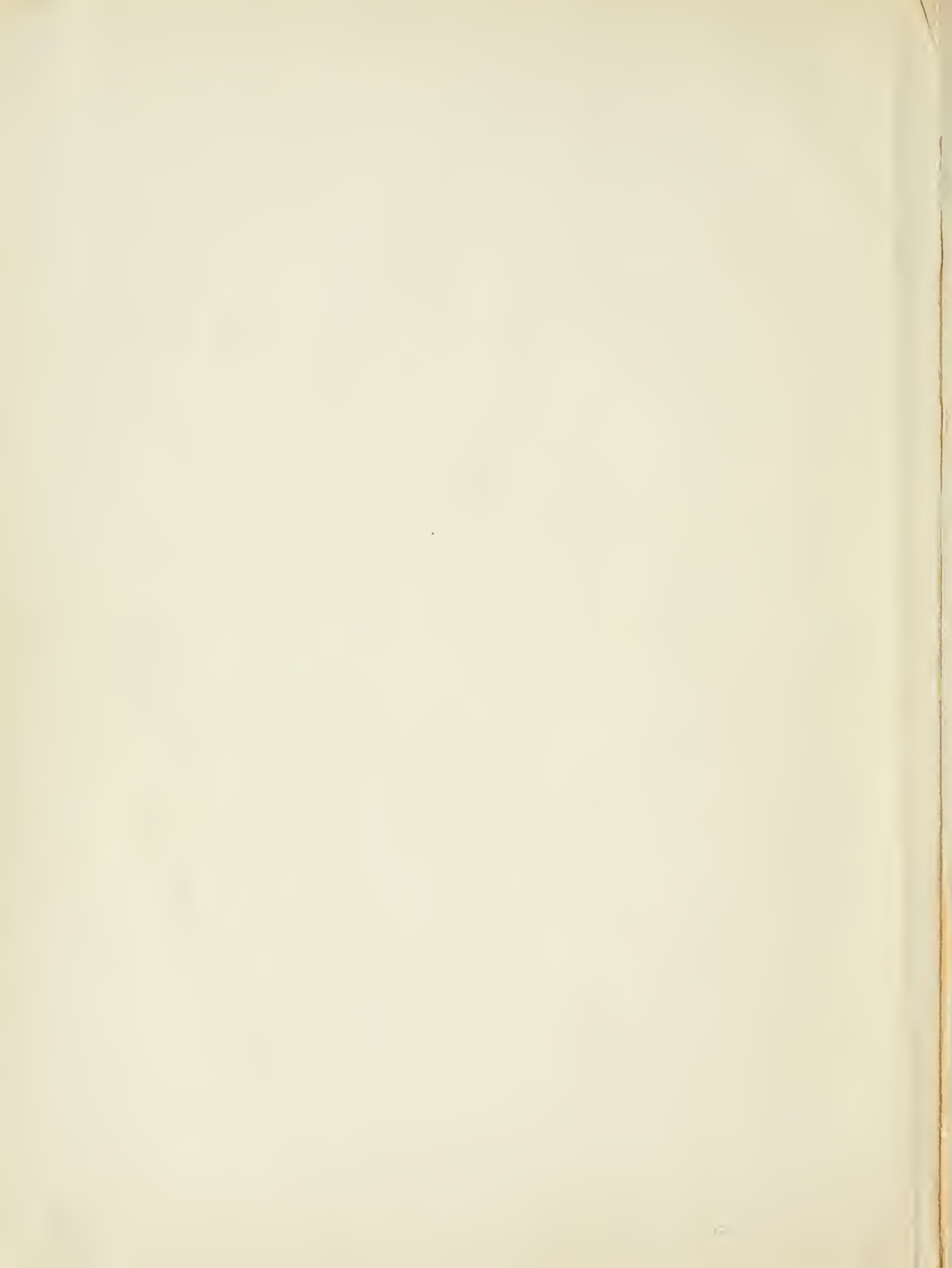


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A SYLLABUS

OF

ENGLISH LITERATURE

BY

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OF NORTH CAROLINA

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BY
EDWIN A. GREENLAW

PREFACE

THIS book is designed primarily for college courses in the history of English literature. Its object is three-fold: to supply the facts essential to the intelligent reading of the selections; to point out the characteristics which render each author significant in the development of our literature; to set the student at work for himself by encouraging him to find in the texts illustrations of the significant points named in the outlines and in the studies. It is expected that the book will be used in conjunction with one of the anthologies, such as *English Poetry* and *English Prose*, edited by Professor Manly; *Century Readings in English Literature*, edited by Professors Cunliffe, Pyre, and Young; *Twelve Centuries of English Poetry and Prose*, edited by Professor Newcomer; or the older volumes of selections such as Ward's *English Poets* and Craik's *English Prose*.

We no longer regard a jumble of facts culled from a hand-book and mixed with bits of criticism as proof of a knowledge of literature; in theory, at least, we send the pupil to the poem or the essay. But every experienced teacher knows that in the present method two dangers lurk: the failure of the pupil, through his ignorance of fundamental facts, to grasp the full significance of a piece of literature, or of a writer, or of a period of literary development; and the extreme difficulty of intelligent reading. These dangers we seek to avoid through the lecture, the conference, and the examination. But if the lecturer finds it necessary to dictate pages of dates, bibliographies, and summaries of criticism, and the examination tests only the memorizing of these facts and the knowledge of the stories or the themes of the works studied, wherein have we advanced beyond the old method? Moreover, it is not sufficient to ask a pupil untrained in methods of literary study to read several pages of

selections without at the same time giving him some hints as to the significance of the material he is to consider. This book seeks to aid the instructor by presenting in convenient form the facts that must accompany the reading, and to suggest to the pupil some of the things he should look for in the work assigned him for study. With such preparation, the student comes to the class-room with a mind alert, not passive, while the instructor, freed from that most deadening of educational processes, the dictation of elementary matter, may make the most of this alertness.

While the book contains more material than can be used in a course meeting two or three times a week for a year, it is purposely so arranged that selection will be easy. If it be desired to limit the attention to poetry, or to omit such forms as the drama or prose fiction, or to stress only the more important authors, the additional outlines may be neglected altogether without disturbing the plan of the course, or they may be read rapidly as connecting links for the topics that are studied in detail. Similarly, the various sections on the drama or fiction or certain types of poetry may be grouped into a unit which will supply a guide for the study of the development of a literary form. To this end, the usual chronological order has been at times abandoned, as also in such sections as deal with a transitional period like the seventeenth century. The studies given in connection with the important authors and periods may serve as a basis for discussion in the quiz section or the conference, or may be assigned to various members of the class for oral discussion or written reports, or may be omitted. The references, also, may be omitted or used in similar ways; it was not the purpose to give extended bibliographies, but only such references as are likely to be of value in a general survey course and are easily accessible. The blank pages may be used for additional references, or for brief summaries of the reading, or for short reports on one of the studies, or for comments made by the instructor.

In addition to the purpose for which it is chiefly designed, the book will be of service to students who are preparing for examinations, to candidates for licenses as teachers, and to those private students who desire to carry on a course in systematic reading and have not the guidance of a teacher. It should be remembered, however, that the true office of such a book is that of a tool; knowledge of the facts that it contains is

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of value only in connection with actual experience with literature itself. Used in this way, the outlines, which have been tested for years under such various conditions as are incident to elementary courses in college, extension classes for teachers, and the somewhat different set of problems presented by work in summer schools, will assist in giving form and point to a general survey of literary history, at the same time supplying a knowledge of method that will be of service when the student enters upon more advanced work.

Brooklyn, April, 1912.

REFERENCE LIST

The books named below are referred to in the Outlines by the author's name or by the first word of the title only. Books referring to special periods or authors and cited by title are not included here.

Brooke: *English Literature from the Beginnings to the Norman Conquest.* (Macmillan.)
Cambridge *History of English Literature.* (Putnam.)
Courthope: *History of English Poetry.* (Macmillan.)
Emerson: *History of the English Language.* (Macmillan.)
Jusserand: *Literary History of the English People.* (Putnam.)
Lounsbury: *History of the English Language.* (Holt.)
Schofield: *English Literature from the Norman Conquest to Chaucer.* (Macmillan.)
Ten Brink: *History of English Literature.* (Holt.)
Ward: *English Poets.* (Macmillan.)

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A SYLLABUS OF ENGLISH LITERATURE

THE ANGLO SAXON PERIOD

I. The People

1. Prehistoric inhabitants of Britain. Traces of several tribes, some of which left monuments (Stonehenge).
2. Celtic Britain. At the time of Caesar's invasion the land was occupied by tribes related to the Celts of Spain and France. These tribes contributed some words to the English language and a considerable body of romantic legend.
3. Roman Britain. Caesar's invasion 55 B. C.; in 42 A. D. a more extended occupation; in 80 A. D. Britain made a Roman province under Agricola. Celts forced into Wales and the Scotch Highlands. Roman influence on language and literature inconsiderable. In 407-410 Roman legions withdrawn and Celts returned to old possessions.
4. The Anglo Saxon Conquest. Dates from about 449. Three invading tribes: Angles, from Holstein, settled north of Thames; Jutes, from Jutland, settled mainly in Kent; Saxons, from Schleswig, south of Thames. Celts forced by these invaders back to old retreats, after defence reputed made by King Arthur. Anglo-Saxon conquest complete by 550.
5. The Danish Conquest. About 850 all England conquered by Danes, except Wessex (King Alfred, 871-901).

References: Lounsbury, chapter I; Emerson, pp. 38-43; Krapp, pp. 15-38.

II. The Language

1. English belongs to the Indo-European family of languages. This family divides into eight branches:

- (a) Indo-Iranian (Sanskrit, Persian, etc.)
- (b) Armenian
- (c) Greek
- (d) Albanian (north of Greece)
- (e) Italic (Latin; later, the Romance languages)
- (f) Celtic (Gaul, Britain, Wales, Scotch Highlands)
- (g) Balto-Slavic (Russian, Bulgarian, Bohemian, Polish)
- (h) Teutonic. This branch subdivided into East Germanic (Gothic; chief monument a translation of parts of the Bible by Ulfilaš, fourth century); North Germanic (Icelandic, Norse, Swedish, Danish); West Germanic, including English, Frisian, Franconian (Holland, Flanders), Low German, High German. Main characteristics of the Teutonic branch: the great consonant shift (Grimm's Law); the division of verbs into strong and weak conjugations; the two-fold declension of adjectives; fixed word accent.

References: Emerson, chapters I and II; Lounsbury, introduction; Krapp, pp. 44-55. For Celtic and Latin influence on the English language in the Anglo-Saxon period, see Lounsbury, chapter III; Emerson, chapter IX; Krapp, pp. 211-219.

III. The Literature

1. Epic and Lyric

(a) *Beowulf*. MS in West Saxon of the tenth century, but the poem probably dates from the seventh century, while the main incidents in it are much older. Slight historical element in the fact that about 512 A. D. Chochilaicus (Hygelac), king of the Danes, raided the lower Rhine and was defeated by the Franks. On this raid a hero escaped by swimming. (Gregory of Tours, *Historia Francorum*.) The main interest, however, is not in this element but in the hero's contests with uncanny powers: Grendel, Grendel's dam, the fire drake. The poem approaches epic in that it presents a more or less complete biography of its hero; is the product of the folk; introduces the supernatural, and presents culture history of a race.

(b) Other Epic Poetry

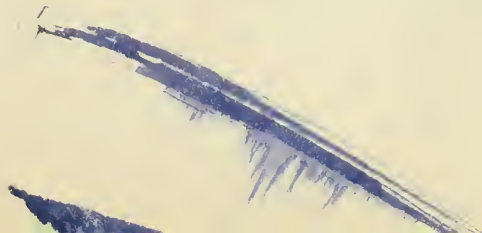
Finnsburg, a fragment of fifty lines containing a vivid account of the defence of a hall during a night attack, closely related to a passage in *Beowulf* (translated in Gummere, and in most translations of *Beowulf*).

Waldhere, two fragments containing sixty-three lines. The story was also told in the Latin *Waltharius*, by Ekkehard of St. Gall, tenth century, and in several other places. See the abstract of the story in Cambridge, I. 35-37, and the translation of the Anglo-Saxon fragments in Gummere.

(c) Lyric poetry, closely related to the poems named above:

Widsith, relating the adventures of a *scôp* in his wanderings to the courts of various chiefs (Cambridge, I. 37, 38, and Brooke, 46-48); *Deor's Lament*, also dealing with the life of the *scôp* (Brooke, 48, 49). The elegiac element is strong in *Beowulf*, *Widsith*, and *Deor*; cf. also *The Wanderer* (translated in Brooke, 313-316); and *The Seafarer* (Brooke, 311, 312).

(d) Heroic poetry: *The Battle of Maldon* (translated in Brooke,



317-324) and *The Battle of Brunanburh*, (translated by Tennyson).

Studies.

1. Observe the characteristics of the verse: the half lines; the accents; the alliteration.
2. The style: repetition; episode; epic speeches; the kennings.
3. Besides the three main adventures, observe (a) the means by which the earlier life of the hero is introduced; (b) Beowulf's life from the time he left the court of Hrothgar to his last adventure; (c) the references to other stories familiar to the poet's auditors.
4. Note the combination of pagan and Christian elements in the poem.
5. What knowledge does the poem contribute as to the position and functions of the *scôp*?
6. Study the life of the time: social customs; powers of the king and his relations to his followers; occupations; religion.
7. Nature, as viewed by the Anglo-Saxons.

References. The best translation of *Beowulf*, with valuable introductory matter and notes, is by Gummere (*The Oldest English Epic*, Macmillan). A convenient translation in prose, with introduction, is by C. G. Child, in Riverside Literature Series. Older translations are by J. Earle (prose); Garnett (verse); and Hall (verse). For discussions of the history of the poem and the main problems see especially Cambridge I. chapter iii. Cf. also Brooke, chapters iii and iv, Courthope, I. chapter iii; Ten Brink, pp. 23-32. Much interesting material on the character of the poem, its relation to other folk poetry, and the culture history contained in it, are in Hart's *Ballad and Epic*, *Harvard Studies and Notes*.

Translations of the poems named above, in whole or in part, may also be found in Cook and Tinker, Ten Brink, Cambridge, etc.

2. Christian Poetry

(a) Biblical Paraphrases:

Genesis, from the creation to the time of Abraham; a combination of two poems: *Genesis A* (ll. 1-234, 852-2735) and *Genesis B* (ll. 235-851). The second of these, based upon an Old Saxon poem and belonging to the ninth century, deals with the fall of Satan and his angels, is more dramatic than *Genesis A*, and may be compared with the first book of *Paradise Lost*. *Exodus*, the story of the passage through the Red Sea and the destruction of the Egyptians. Marked by brilliancy and vigour of imagery, and heroic style.

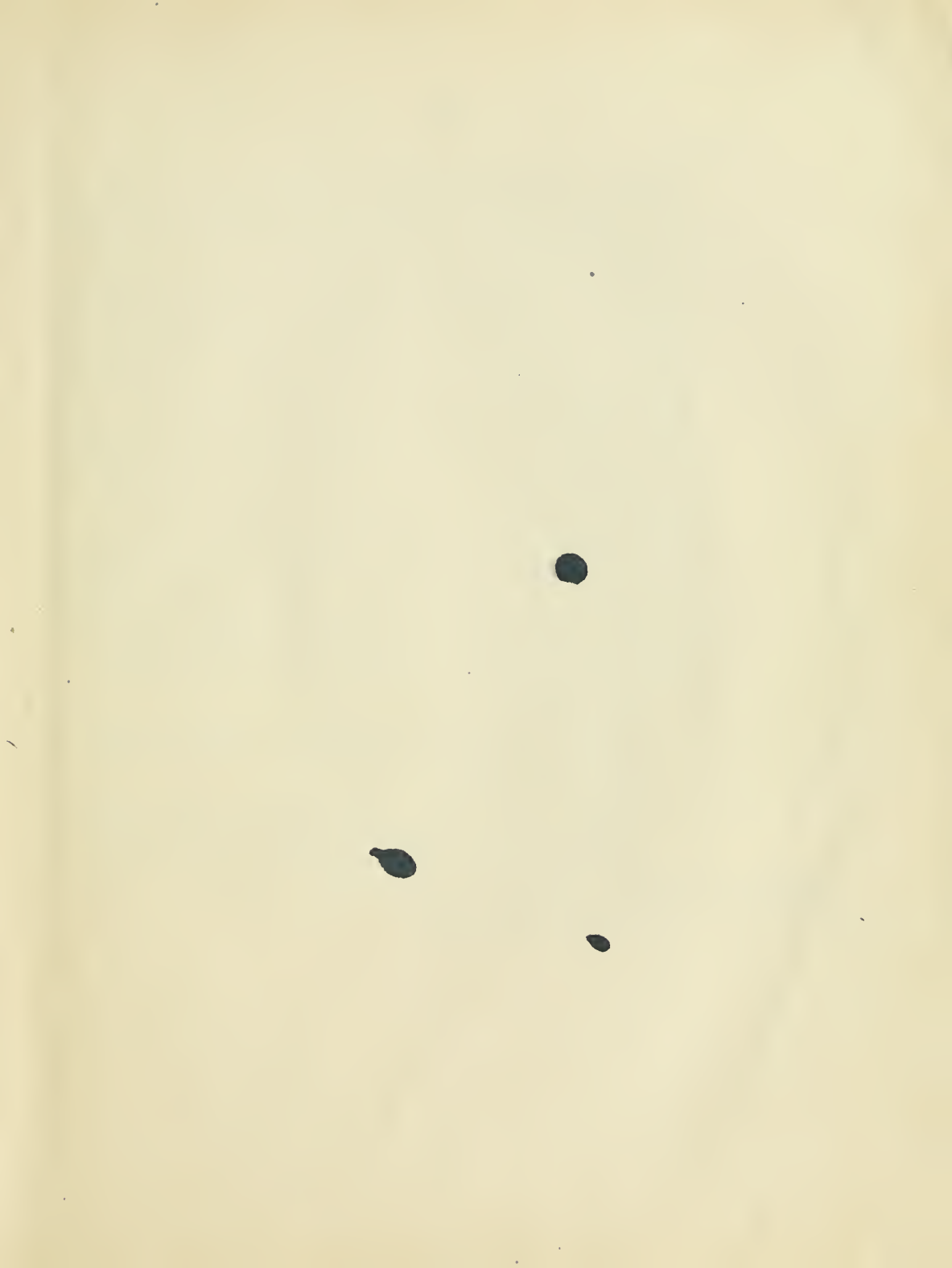
Daniel, a treatment of the story of Daniel up to the fifth chapter; homiletic in style. *Christ and Satan*, consisting of three poems: *The Fall of the Angels*, *Christ's Harrowing of Hell*, and *The Temptation*.

All these poems originally ascribed to Caedmon (seventh century): (a) because of Bede's account of him and his work, on which see the translation in Cambridge, I. 47-49, and in Brooke; (b) on the authority of the Junian MS, published 1655.

(b) Cynewulf. Eighth century writer, personality and place of residence uncertain. Four poems known to be his by reason of runic signatures: *Crist*, dealing with the Advent, Ascension, and Last Judgment; (perhaps not entirely by Cynewulf); *Juliana*, *Elene* (saints legends); *Fates of the Apostles*.

(c) The School of Cynewulf: *The Phoenix*, an allegorical poem which applies the myth to Christ, marked by brilliant coloring and love of nature; *Judith*, an incomplete epic of the apocryphal heroine, heroic style; *Andreas*, heroic poem on a subject similar to *Fates of the Apostles* but more brilliant, marked by love of the sea.

References: Cambridge I. 45-71; 156-158; Brooke, chapters viii, ix, xi, xii; Ten Brink, 32-47; 371-386; Jusserand, I. 68-77; Cook and Tinker. *Select Translations*.



3. Prose

(a) Bede. Distinguished scholar who lived in Northumbria in the eighth century; his *Ecclesiastical History* (731) covers the period from 55 B. C. to 731 A. D.

(b) Alfred (849-901) King of Wessex, warred successfully on the Danes; patron of learning who, with the assistance of scholars brought by him into Wessex, translated into the vernacular Gregory's *Pastoral Care*, Bede's *Ecclesiastical History*, Boethius' *Consolation of Philosophy*, and the universal history (fifth century) by Orosius. His name connected with other works, and he also took an active interest in the Anglo-Saxon *Chronicle*. His method of translation free rather than literal, the purpose being to apply the wisdom of these famous books to special problems in Wessex.

(c) *The Anglo-Saxon Chronicle*. Based at first on monastic records; made more systematic by Alfred; eventually covered years from 60 B. C. to 1154 A. D. First great book in English prose; ranges from mere annals to detailed and vivid description; also contains some heroic verse of a high order.

(d) *The Homilists*

The Blickling Homilies, nineteen in number, partly homiletic, partly narrative told for religious instruction; tenth century.

Aelfric, (Winchester, tenth century) wrote many homilies; some deal with biblical and church history; highly poetical style with much alliteration and allegory.

References: Cambridge I. chapters vi and vii; Brooke, chapters xiv and xvii; Ten Brink 67-83, 97-115; Cook and Tinker.



THE MIDDLE ENGLISH PERIOD

I. The Language

1. Dialects: Northern (Scottish lowlands, Northumberland, Durham, Yorkshire, Lancashire); Midland (from the Humber to the Thames and west to Wales; Southern (south of the Thames, Kent, etc.). These varied so widely that the Northern dialect seemed a foreign language to a southerner.

2. Periods: Early (1100-1250); Standard (1250-1400); Late (1400-1500).

3. Characteristics: leveling of Anglo Saxon inflections, *e* usually taking the place of the old vowel endings, but persistence of partial inflection, with retention of final *e* as a separate syllable; large additions to the vocabulary by influence of French, this influence, however, coming rather from Paris than from the Normans.

4. In the fourteenth century East Midland became the literary language, gaining its pre-eminence largely through the work of Chaucer and his contemporaries; after this time most dialect distinctions disappear and the language constantly approaches the modern forms. Note also that the leveling of inflections proceeded more rapidly in the North than elsewhere.

References: Ten Brink, pp. 119-122; Schofield, 1-25; 140-144; Krapp, 74-83; Lounsbury, 115-160; Emerson, 51-83; Greenough and Kittredge, *Words and their Ways*, 83-92.

II. Literature from the Norman Conquest to Chaucer

1. The Chronicles

(a) Latin chronicles of the twelfth century by William of Malmesbury, Henry of Huntingdon, Geoffrey of Monmouth. Geoffrey gives a highly romantic account of Arthur, based, he says, on an old "British book," in which Arthur appears as a world conqueror, not a fairy king.

(b) *The Brut*, by Layamon, c. 1200; a verse chronicle of Britain from the fall of Troy to 689 A. D.; based upon a French chronicle by Wace; interesting for its style, which combines some of the characteristics of Anglo-Saxon heroic verse with the newer French forms, and for its stories of Lear, Arthur, and other early heroes. It introduces the Round Table and some fairy elements into the Arthurian Legend. 30,000 lines.

(c) Robert of Gloucester wrote a metrical chronicle c. 1300 based mainly on Geoffrey for the earlier periods but more authentic as the author approached his own time.

2. Religious and didactic poetry and prose

(a) The Moral Ode (*Poema Morale*) (c. 1170) Aphoristic style; rather narrow and selfish, yet not without charm.

(b) *The Ormulum* (c. 1200) by Orm; a verse paraphrase of parts of the Gospels, with detailed and wearisome explanations; main interest due to its being an early attempt at spelling reform.

(c) *Cursor Mundi* (c. 1300) Biblical history, in verse, from the Creation to Solomon and from the birth of the Virgin to the Final Judgment; 25,000 lines.

(d) Richard Rolle (c. 1290-1349). A hermit and mystic who wrote much in verse and prose, Latin and English, on meditation, mystical exaltation, and the Christian life. Best known poem *The Pricke of Conscience*.

3. Debates. This popular literary type included both religious and secular subjects; most notable poems: *The Body and the Soul* (c. 1200), and *The Owl and the Nightingale* (c. 1250).

4. Lyrics. Many of these are love poems addressed to the Virgin; others are the famous Cuckoo Song (c. 1250); *Alysoun*; *Springtime*, etc. (c. 1300).

References: See the introduction to Manly's *English Poems*; Ten Brink, pp. 153-156; 139-143; 187-275; Cambridge I. chapters ix, xi, xvi. On versification, Cambridge ch. xviii. See also Schofield, pp. 34-46; 349-373 (chronicles); 96-98; 110-139 (French works in England); 374-417 (religious works); 418-434 (didactic works); 435-450 (lyrics); Courthope, I. chapter iv; Jusserand, I. chapters iii and iv.

III. The Romances

1. Origin and character: The romances arose in the twelfth century, in France (chief writer, Chretien de Troyes); differed from the older epic poetry (*Beowulf*, *Song of Roland*) in that they were designed to be read, not sung; were courtly, not heroic; stressed the refinements and casuistry of love; appealed to a feminine audience.

2. Subject matter: According to Jean Bodel, there were three "matters": of France, of Britain, and of Rome the Great. This last included romances of Thebes, Troy, Alexander, Aeneas. The French court poets not only made use of their own legendary material (Charlemagne, Roland, etc.) but borrowed from every source and in many cases sent back this borrowed material in highly developed literary form.

3. The Arthurian Romances.

(a) Development from the beginnings to Chretien.

(a') In certain chronicles of the ninth and tenth centuries, Arthur named as a leader of the Britons in the contest with the Saxon invaders.

(b') In the Celtic traditions, Arthur and his knights, Gwalchmi (Gawain), Kai, and Bedwyr, had supernatural powers and were heroes of magical adventures. Most notable of these stories is *Kilhwch and Olwen* (one of the so-called *Mabinogi*; see abstract in Cambridge I. pp. 282-284, or in the reprint of the *Mabinogion* in Everyman's Library).

(c') Geoffrey of Monmouth (twelfth century). His account of Arthur really a prose romance of Arthur and Merlin, telling of Arthur's birth, his conquest of the Saxons, his marriage with Guinevere, his exploits as a world conqueror, the treachery of Modred, and his death.

(d') Later chronicles, based on Geoffrey, by Wace and Layamon, make Arthur the ideal British hero, stress the fairy element, introduce the Round Table, and

amplify the account of Arthur's death and the prophecy of his return.

(e') In France, Chretien de Troyes (twelfth century) and his followers make the story pure romance. In this stage, Arthur becomes less important and the main interest centers in the adventures of "the greatest knight in the world" an honor held successively by Gawain, Lancelot, Perceval, Galahad. Certain elements are also added to the original story, such as the Lancelot cycle; the Quest for the Grail; the Tristram cycle. Each of these becomes the nucleus of a new group of romances, developed by various writers and at great length.

(b) Arthurian romances in English.

(a') Redactions of romances taken from the cycles, chiefly about certain favorite knights (Lancelot, Gawain, etc.), and less courtly than the French originals.

(b') More independent versions, in which various chivalric incidents are united with popular traditions. Most notable of these is the fourteenth century *Gawayne and the Green Knight* (see the abstract in Schofield pp. 215-217, or Miss Weston's translation), which is noteworthy for its complex stanza and use of alliteration, its descriptions of nature, and the spirit and rapidity of the narration.

(c') The alliterative *Morte Arthure*, fourteenth century, a remarkable poem which combines the old stories of Arthur's expedition against Rome with the account of his death made familiar by Malory.

(d') In some of the popular ballads are various Arthurian legends.

References: Schofield, pp. 145-319; Cambridge, I. pp. 270-307 (Arthurian Legend); 308-356 (other romances); Jusserand, I. pp. 344-351; Ten Brink, pp. 225-264.

GEOFFREY CHAUCER

- I. Life (c. 1340-1400). Main points to remember:
1. London born and bred; exerted important influence in making London English the standard literary language as against the Northern dialect used in such important contemporary works as *Gawayne and the Green Knight*, *The Pearl*, and the York and Towneley Mysteries.
 2. The first English author about whose life and works we have reasonably full knowledge; earlier literature was usually anonymous or written by men of whom we know little beyond their names.
 3. His relation to patronage: Closely connected with John of Gaunt and with the Court; sent on diplomatic missions to Italy, France and Flanders; connected with the customs service for many years; member of Parliament for Kent; recipient of royal pensions. Compare the Anglo-Saxon scôp and also the clerics who wrote so much of the literature of Anglo-Saxon and early Middle English times.
 4. His relations to foreign literature: he did much to render England familiar with the love allegory then popular in France, and also imitated many French lyrical forms; he reflected the new movement in Italy, led by Boccaccio and Petrarch, and thus anticipated in several important respects the English renaissance.
 5. His relations to medieval literature. See examples below.

II. His principal works

1. Early works

(a) *The Romance of the Rose*. An allegorical poem written in France in the xiii century which exerted prodigious influence on French and English literature; it is an excellent example of love allegory. We know that Chaucer made a translation of at least part of this poem; it is uncertain whether the Middle English version now extant is his; probably the first 1700 lines are his.

(b) *Book of the Duchess*. Based upon a French poem by Froissart, but altered to refer to the death of Blanch, wife of John of Gaunt, Chaucer's patron, in 1369 and probably written at about that time.

(c) Various lyrics, showing Chaucer's familiarity with French lyric poets of his time.

2. Middle Period. From his study and imitation of French poets Chaucer turned to the Italians.

(a) *The House of Fame* (c. 1379). An allegorical poem telling how Chaucer visited, under conduct of an eagle, the House of Fame. Main influences Dante and Virgil.

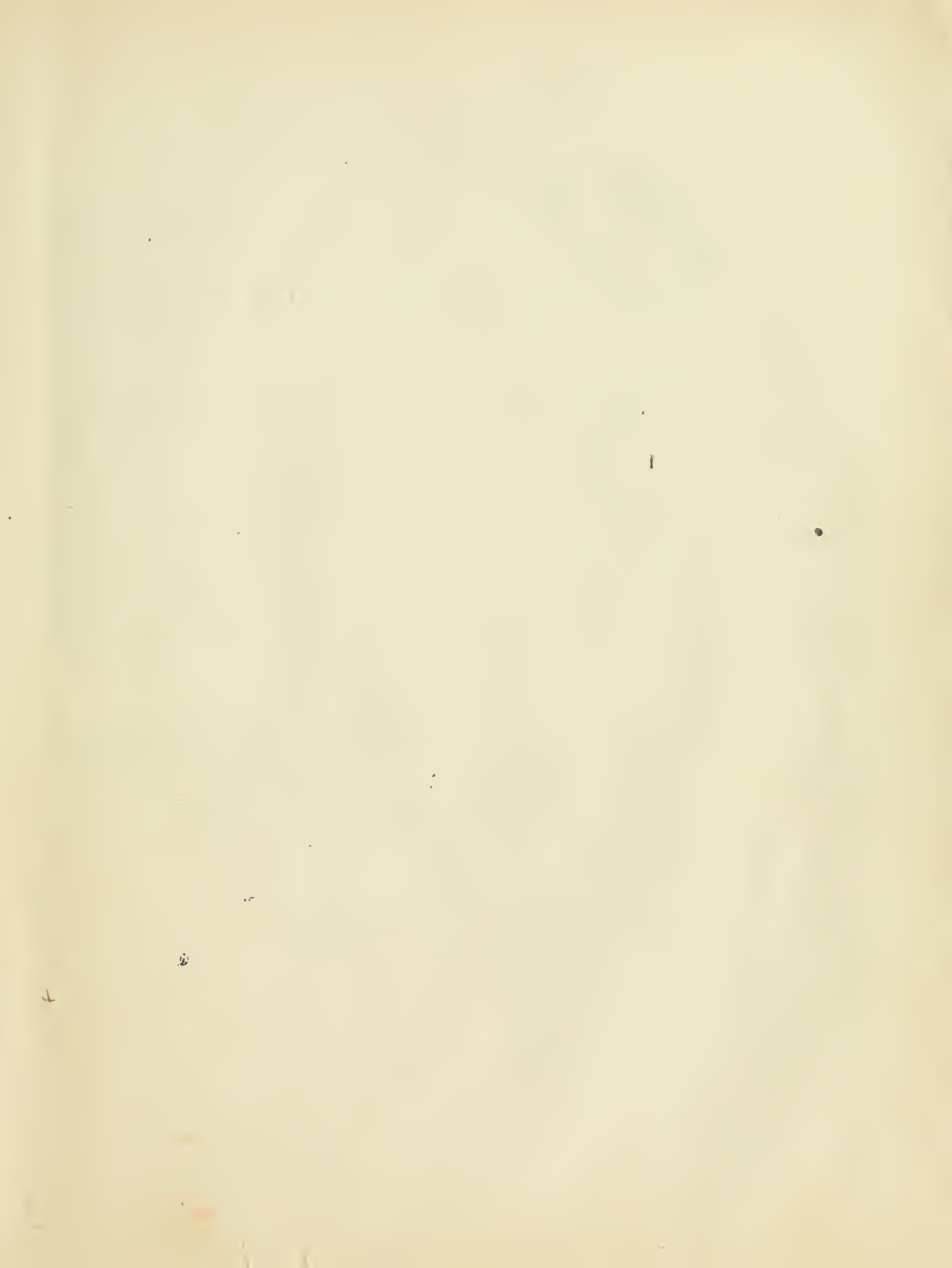
(b) *Parliament of Fowls* (c. 1382). Shows influence of Dante and Boccaccio; also of French allegory. Refers to marriage of Richard II and Anne of Bohemia.

3. The climax of his genius.

(a) *Troilus and Criseyde* (c. 1383). Based on the *Filosttrato* of Boccaccio, partly a literal translation, but with important additions and changes. Remarkable for its dramatic insight into character and its admirable plot. To be compared with Shakspeare.

(b) *The Canterbury Tales*.

4. Minor works. These include many lyrics, and also the prose translation of Boethius and the (prose) treatise on the Astrolabe. (Two of the Canterbury Tales are also in prose: The Parson's Tale and Chaucer's Tale of Melibeus).



III. The Canterbury Tales

1. Relations to similar collections of tales. The literary form is Oriental in origin; cf. *Seven Wise Masters*, Fables of Bidpai, *Arabian Nights*. Cf. also Boccaccio's *Decameron*.

2. The plan of the work is outlined in the *Prologue*, written about 1387; of the 120 tales projected but 24 were written, and some of these are unfinished.

3. Classification of the Tales. Into the framework projected in the *Prologue*, Chaucer placed work that he had already written, with or without revision, and also new work. Since, however, the work is incomplete and not all the connecting links were written to show the order in which Chaucer intended the Tales to appear, the best method of classification is to consider the subject matter.

(a) Stories mainly medieval in character. Examples are The Monk's Tale (medieval "tragedy"—stories of great men fallen on evil days); Nun's Priest's Tale (beast fable and medieval sermon); Man of Law (saint's legend). Here also should be placed tales of the fabliau type, such as those told by the Pardoner, the Friar, the Reeve, etc.

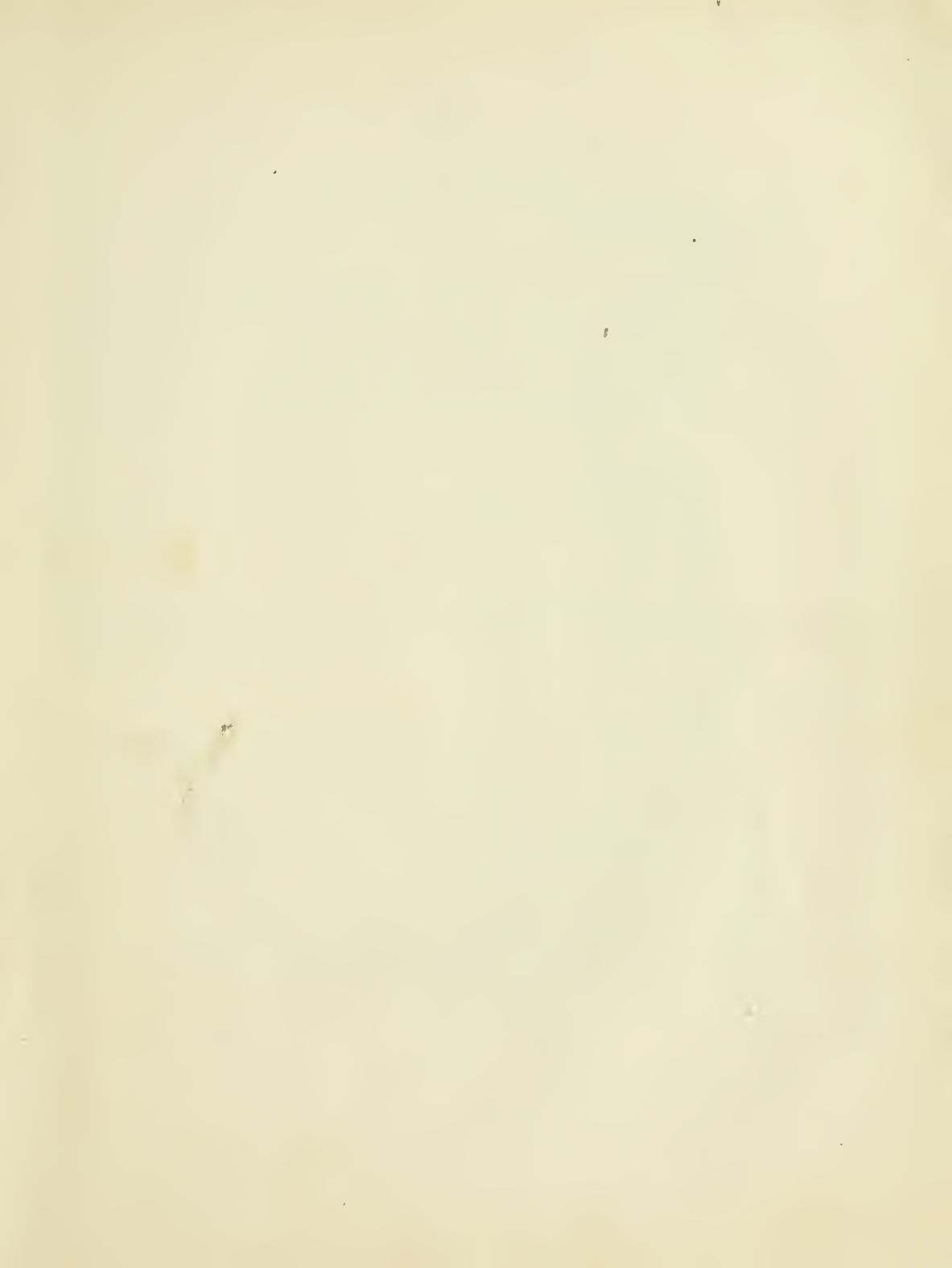
(b) Tales based on the Romances. Examples are the stories of the Wife of Bath (Arthurian); Knight (Italian chivalric romance—Boccaccio's *Teseide*); Chaucer's tale of Sir Thopas (burlesque of the bad romances); Squire's Tale.

(c) Classical, such as the Physician's Tale (Appius and Virginia.)

Studies

1. Read the *Prologue*, noting
 - (a) The verse. Scan some of it, paying attention to the syllabic *e*; note the character of the couplet.
 - (b) The portraits. Memorize some of the striking bits of characterization. Try to discover what gives the extraordinary vividness to these character sketches. Compare Addison's *Coverley Papers*. With the portrait of the Parson compare Goldsmith's *Deserted Village*.
 - (c) The style.
2. Read the Nun's Priest's Tale, noting characterization, humor, satire, character of Chaucer's learning and his attitude toward the science of his time, sermon and beast fable elements. Cf. Aesop, and *Chantecler*.

References: Cambridge, II. 179-224; Courthope, I. 247-301; Jusserand, I. 267-343. The *Chaucer Primer* (Pollard) is a convenient brief manual; somewhat larger is the biography in the English Men of Letters Series (Ward). *The Poetry of Chaucer*, by R. K. Root, contains some of the important conclusions of recent research, presented in popular form. Coulton's *Chaucer and His England* and Jusserand's *English Wayfaring Life* contain supplementary material of great interest and value. Somewhat more special are the three volumes by Professor Lounsbury, *Studies in Chaucer*; the chapters on "The Chaucer Legend" and "The Learning of Chaucer" are the most important.



Chaucer's Contemporaries

I. Piers the Plowman

1. An alliterative poem of the period 1362-1398 in three extant versions:

(a) The "A-text," in twelve passus (cantos) besides the prologue; 2567 lines; contains the Vision of Lady Meed (satire on the corruptions in church and state); the Vision of Piers the Plowman (the search for Saint Truth, led by Piers, containing much satire of social conditions, idleness, etc.); and the Vision of Do-well, Do-better, and Do-best (less allegory; more debate).

(b) The "B-text" repeats most of this material, though with many variations in detail, and adds nine passus; total length 7242 lines.

(c) The "C-text," containing 7357 lines, makes still other changes and additions.

2. Authorship long ascribed to a William Langland or Langley; Professor Manly has recently proved it to be of composite authorship.

II. John Gower (c. 1325-1408)

Confessio Amantis, his chief English work, was written 1386-1390, and contains something over one hundred stories set in a framework. Lover wanders in wood in May and is made by Venus to confess to his sins against love; this confession arranged according to the medieval idea of the seven deadly sins, with the subdivisions; the Confessor (Genius) tells stories illustrating each sin. Thus allegory of the French type (cf. *Legend of Good Women*), but more elaborate, and interrupted by many digressions, mainly didactic. Also illustrates tendency to apply theological method and matter to the "religion" of love; cf. Chaucer.

III. Scottish Literature

1. The Fourteenth Century

- (a) John Barbour, *The Bruce*, romance in form of chronicle.
- (b) Blind Harry's *Chronicle*. Main interest in its account of Wallace.
- (c) Various romances, e. g. *Golagros and Gawane*, *Adventures of Arthur*, *Morte Arthure*.

2. Chaucerian school in Scotland, fifteenth century

- (a) King James I (?) *The Kingis Quair* (The King's Book); like the *Romance of the Rose*, a dream allegory dealing with the uncertainty of Fortune and the happiness of love. Many reminiscences of Chaucer's phrasing and language, and fuller literary appreciation of Chaucer than is shown by many of the imitators.
- (b) Robert Henryson wrote a version of Aesop (thirteen fables, marked by freshness of treatment); *Testament of Cresseid* (continues Chaucer's story by supplying sequel to Diomedes episode, with a tragic conclusion); *Robene and Makyne* (pastoral in form of debate; cf. *Nut Brown Maide*).
- (c) William Dunbar (c. 1460-c. 1530) was a less sympathetic imitator of Chaucer; his *Golden Targe* a dream allegory of love; *Thrissil and the Rois*, refers to the marriage of James IV; dream poem; cf. *Parliament of Fowls*; wrote also various satirical poems, the best of them the *Dance of the Seven Deadly Sins*, and some ballads.
- (d) Gavin Douglas (1475-1522) wrote the *Palice of Honour*, dream allegory, over-elaborate and didactic, in which lover is arrested for poem against love, is tried by Venus, etc. Douglas also translated twelve books of the *Aeneid*.

IV. English Imitators of Chaucer

1. John Lydgate (c. 1370–c. 1450). Enormous production, on great variety of subjects; noted for extremely crabbed verse.

Chief works:

(a) *The Troy Book*, 30,000 lines, based on Guido delle Colonne.

(b) *Falls of Princes*, from Boccaccio's *De Casibus Virorum*, similar to Monk's Tale, but in 36,000 lines.

(c) *Temple of Glass*. A love allegory.

(d) *Pilgrimage of Man*.

(e) *The Assembly of Gods*. An allegory of the vices and the virtues.

2. Thomas Occleve (c. 1368–c. 1450) wrote the *Regiment of Princes* giving counsel to rulers and incidentally containing some noble lines in praise of Chaucer.

3. Poems attributed to Chaucer but by unknown authors.

(a) *The Plowman's Tale*, an application of fable material to religious controversy.

(b) *The Flower and the Leaf*. Translated by Dryden.

(c) *The Assembly of Ladies*.

(d) *The Court of Love*.

4. Stephen Hawes (c. 1475–c. 1523)

The Passetyme of Pleasure, an allegory dealing with a favorite theme, the marriage of Wit and Science. Graunde Amour, attended by the knights Truth, Constancy, Fidelity, Fortitude, etc., has many chivalric adventures in his wooing of La Belle Pucell. The poem unites many scholastic elements, such as the central theme and the instruction of the knight by the seven liberal arts, with Chaucerian love allegory and chivalric romance. Thus it marks the transition from the love allegory of Chaucer to the moral allegory of Spenser. The *Example of Virtue*, also by Hawes, contains similar moral allegory.

References: On *Piers Plowman* the best chapter is that by Professor Manly in Cambridge, II. 1–48; other references are Jusserand, I. 373–402; Courthope I. 200–246. On Gower see Cambridge, II. 153–178; Jusserand I. 364–372; Courthope, I. 302–321. On the Scottish Chaucerians Cambridge, II. 115–152 and 272–302; Jusserand, I. 503–512. On the English Chaucerians, Cambridge II. 225–271; Courthope I. 321–340 and 356–392; Jusserand I. 495–502.

LATER MIDDLE ENGLISH PROSE

I. Sir Thomas Malory (c. 1400–1471)

1. Morte d'Arthur. Published by Caxton, 1485.

(a) Source. Caxton says the book was given him by Malory, who "dyd take oute of certeyn bookes of frensshe and reduced it in to Englysshe." It has been shown that Malory's originals were about ten times as long as his own romance.

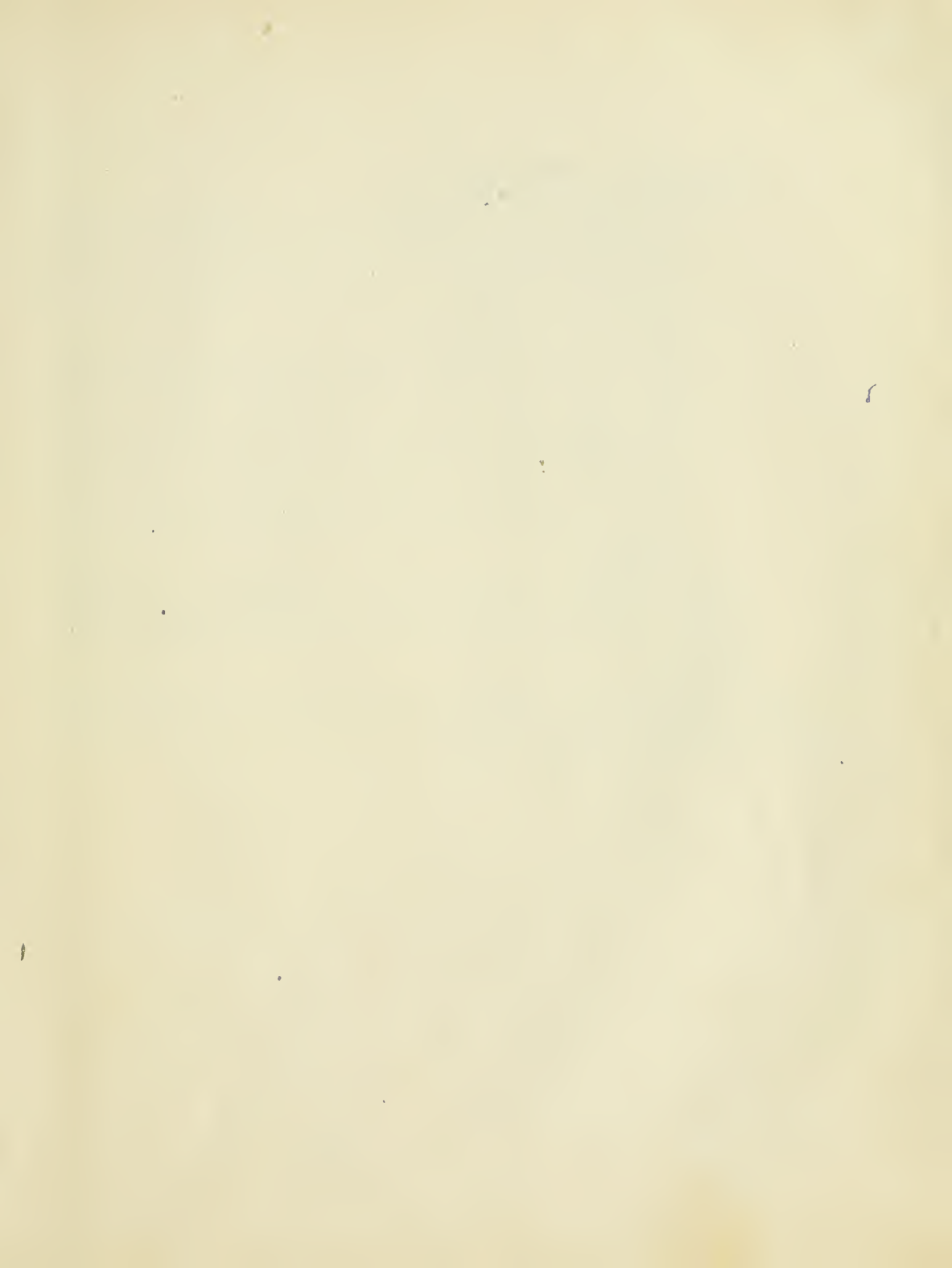
(b) No central theme, except that Arthur is more prominent than in the French romances. Malory evidently picked, from a great mass, those stories that pleased him best, apparently aiming to give, after a fashion, an account of the king from his birth to his death. Note, that here we find what approximates an epic view.

(c) Contents: Books I.–III. Arthur's birth; his relations to Merlin; his marriage. Books IV, V, Merlin; and the wars. Books VI, VII, Lancelot; Gareth. Books VIII–X, Tristram. Books XI–XVII, Lancelot; Galahad; The Grail. Books XVIII, XIX, Lancelot and Guinevere. Books XX, XXI, last days and death of Arthur.

(d) Style. Lack of paragraph and sentence structure and frequent blunders in syntax; yet courtly, simple, free from affectation, fresh in diction, picturesque in expression.

Studies:

1. Find illustrations of vivid description, rapid narration.
2. Study the sources of the vocabulary of a few paragraphs.
3. Compare the style with that of Addison or Macaulay.
4. Study the differences between Malory's ethical point of view and Tennyson's, for example, the Lancelot-Guinevere story or the attitude toward the search for the Grail.
5. Study the parallel between the accounts of Arthur's death given by Malory and Tennyson.



II. Other Fifteenth century prose

I. William Caxton (c. 1421–1491)

(a) *Recuyell of the Histories of Troy*, translated from the French and printed by Caxton at Bruges in 1475, the first printed book in English.

(b) *Dictes and Seyings of the Philosophers*, printed in 1477 at his press near Westminster.

(c) About seventy books printed by him, some of them translations from the French, about one third of these his own translations; most important of these *The Golden Legend*. Of the English books, the most notable are editions of Chaucer and Gower. Books not written by him (such as Malory's *Morte*) were carefully edited and supplied with prefaces.

(d) Caxton was succeeded by the famous printer Wynkyn de Worde.

2. Lord Berners. Famous for his translation of Froissart's *Chronicles* and for *Huon of Bordeaux*, a romance very popular in the next century, notable for its introduction of Oberon as a fairy king.

References: Cambridge II. 353–386; Jusserand II. 26–39. For Malory, the selections edited by Professor Mead (Ginn & Company), and the briefer selections in the Riverside Literature Series.

LITERATURE OF THE FOLK

I. The literature of the Middle English Period so far considered falls mainly into two classes: works written by clerics for doctrinal or didactic purposes; and courtly literature designed for the upper classes. Popular anecdotes and tales existed and sometimes were written down; in the *Canterbury Tales* are a few examples. There were also popular songs, often political and satirical. Fable literature is of popular origin. Of popular origin, also, were the rude dramas, such as the mummer's plays and the plays about Robin Hood and Saint George.

II. The Popular Ballad

1. "A tale telling itself in song," thus narrative, impersonal, lyrical; origin among the folk and sometimes composed by the folk; transmitted by oral tradition, perhaps for centuries.
2. Something over three hundred extant, but of these only eleven in MSS older than the xvii century. Date of copying or printing, however, not significant of the age of the ballad. Most of those extant probably belong, in origin, to the Middle English period. Most important collections: (a) The Percy MS of 1650, which is the source of (b) Percy's *Reliques* (1765); (c) Scott's *Border Minstrelsy*; (d) Professor Child's *English and Scottish Popular Ballads*.
3. Characteristics of the ballad
 - (a) In the older ballads, usually couplets with alternating refrain; dealing with a single situation, all details suppressed; incremental repetition. Phrase and word accent also significant.
 - (b) Later ballads are longer and more deliberate, approaching epic; the so-called ballad stanza (quatrains in which the first and third lines have four accents, the second and fourth having three with rhyme) becomes more common. Refrain and repetition are less evident. For examples, see especially the Robin Hood cycle.

4. Themes

- (a) Riddling ballads
- (b) Domestic tragedy
- (c) Supernatural themes
- (d) Border ballads
- (e) Ballads of the greenwood
- (f) Humorous ballads

Studies:

1. Find examples of ballads belonging to the various classes noted above.
2. *Sir Patrick Spens*. (a) Note the stanza, the illustrations of change in word accent, the conventional expressions. (b) Find instances of incremental repetition. (c) What illustrations of popular superstition? (d) Considering it as a narrative, observe the situation, the characters, the selection of details, the omission of details that in a romance or short story would be included. What gives the ballad its great power as a piece of dramatic narrative? (e) Observe the coronach element and compare the coronach in the *Lady of the Lake*.
3. *Lord Randal*. (a) In form, is this more or less primitive than *Sir Patrick Spens*? (b) Compare the two in stanza, repetition, and selection of details.
4. Study several ballads dealing with the supernatural, such as *Thomas Rymer*, *The Wife of Usher's Well*, and *The Daemon Lover*, and observe (a) the differences in theme, method of dealing with the supernatural, sources of material, and effectiveness; and (b) differences between them and such an imitation of the supernatural ballad as Coleridge's *Rime of the Ancient Mariner*.
5. *The Nut Brown Maide* (c. 1500) is sometimes called a ballad, but wrongly. Show the differences between it and the true ballad (a) in the evidences of conscious literary art; (b) in the form (stanza, rhyme, diction); (c) in the differences between the repetition found in it and true ballad repetition; (d) in the debate element, on which compare *Owl and the Nightingale*, *The Body and the Soul*, etc.; (e) in the amount and character of incident.

References: The best brief introduction to ballad literature, by the leading authority on the subject, is the chapter on ballads in the Cambridge *History* II. 449-474 (Gummere). See also Professor Gummere's edition of selected ballads, with the introduction (Ginn & Company). More complete discussion is to be found in the same author's *The Popular Ballad* (Houghton, Mifflin Company). A convenient and inexpensive book of selections is published in the Riverside Literature Series; this contains an excellent brief introduction. The Cambridge edition of English and Scottish Popular Ballads (Houghton) gives practically the whole body of ballad literature, with an authoritative introduction by Professor Kittredge.

THE RENAISSANCE

I. Changes influencing the Literature of the Sixteenth Century

1. In language: such as (a) changes in pronunciation due for example to the dropping of final *e* as a separately sounded syllable; metrical regularity of Chaucer's verse no longer appreciated; (b) the consequent breaking down of old metrical standards and the introduction of freakish forms ("Poulter's measure"; "Skeltonic" verse, etc.). Later in the century, the attempt to adapt classical quantitative verse to English (The Areopagus, etc.).
2. In thought: such as (a) the new nationalism, due to the political changes made by Henry VIII and Elizabeth; (b) the revival of interest in the classics (Humanism) which had been almost unknown in the Middle Ages; (c) cosmopolitanism, due to travel; the influence of Italy and France, reflected in Chaucer, again becomes prominent.
3. In literary themes: such as the introduction of the sonnet and other forms of subjective literature; the pastoral; the new theory of the epic; the novel; the essay; the drama.

II. Early Humanism in England

1. Humphrey of Gloucester (1391-1447)
2. Colet (1466-1519) and Erasmus (1465-1536)
3. Sir Thomas More (1478-1535)
 - (a) *Utopia* (Latin version, 1516; English translation by Ralph Robinson, 1551)
4. Early translations from the classics
 - (a) Phaer's *Aeneid* (1558-1562). Two books of the *Aeneid* also translated by Surrey, in blank verse.
 - (b) Seneca was translated by Jasper Heywood and others, 1581.
 - (c) North's *Plutarch* (1579) was famous for its influence on Shakspeare.

III. Transitional Poetry of the Early Sixteenth Century

1. John Skelton (c. 1460–1529)

(a) Author of various translations and adaptations of humanistic works.

(b) Influenced by Chaucer in *Garlande of Laurell*, a medley of all sorts of material, but in lively metre; and in the more important *Bowge of Courte*, an allegory owing something to Chaucer, something to the “ship” allegory of Brant and Barclay.

(c) *Phillyp Sparowe*, a story of the death and burial of a pet sparrow; travesty, incoherent structure, “Skeltonic” verse. Written to please a patron.

(d) *Colyn Clout*, a satire of the clergy from the point of view of a layman.

(e) *Why come ye nat to courte?* a bitter invective against Wolsey.

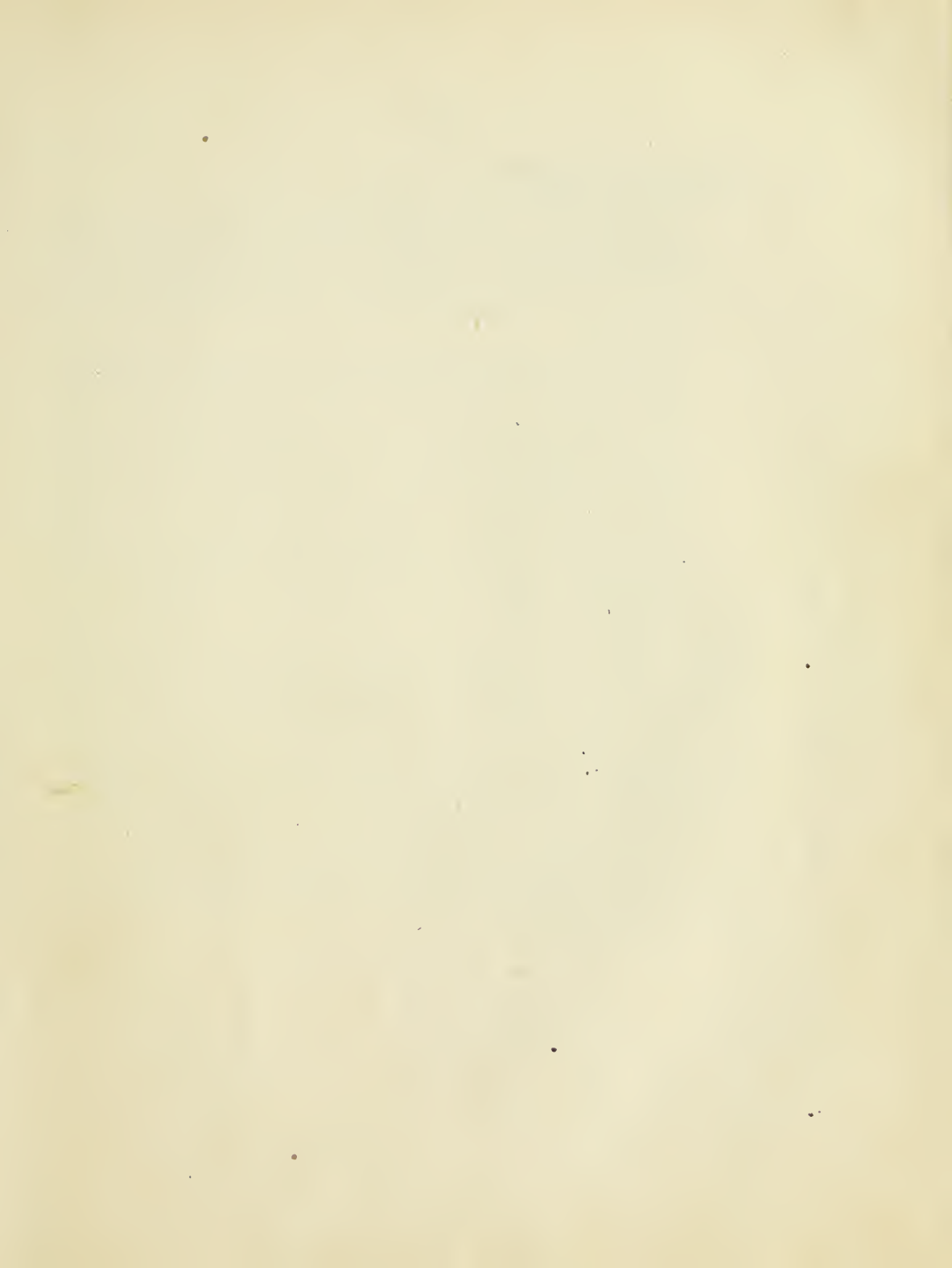
(f) *Magnyfycence*, a morality play but with probably direct application to political matters.

(g) Skelton’s verse is usually written in two-accent lines, irregular in unaccented syllables, and with rhymes rambling through any number of lines.

2. Alexander Barclay (c. 1475–1552)

(a) *The Ship of Fools* (1509) a translation, with many additions, of the *Narrenschiff* of Sebastian Brant; satire of all sorts of folly, shown by women, clerics, beggars and vagabonds; full of classical and biblical allusions and many proverbs; scurrilous; vivid picture of contemporary life; shows interrelation of Germany and England in early sixteenth century.

(b) *Eclogues* (c. 1514). Five pastoral eclogues translated from Mantuan and Aeneas Sylvius but with many additions and applications to local conditions; they treat of miseries of court and the superiority of country life, and the sad state of poets. Important as being the first examples of Renaissance pastoral in English, and have the characteristic satire veiled by allegory; they are racy, homely, vivid.



IV. The Mirror for Magistrates

1. Combines medieval and renaissance elements

(a) Written by various men, 1555 ff.; a series of medieval "tragedies" similar to Chaucer's *Monk's Tale* and Boccaccio's *De Casibus Virorum*; immediate model Lydgate's *Fall of Princes* and first planned as a re-issue and continuation of that work.

(b) Great popularity throughout the century, and particularly influential on the drama, thirty historical plays being extant which are based on stories told in the *Mirror*.

(c) Chief importance due to the *Induction* written 1563 by Thomas Sackville (who also collaborated with Norton in writing *Gorboduc* [acted 1562] a Senecan tragedy in blank verse); this *Induction*, influenced by Chaucer and Virgil, and perhaps by Dante, notable for its allegory, its grave and musical verse, and its direct influence on Spenser.

V. Tottel's Miscellany (1557)

1. A collection of nearly three hundred poems by Sir Thomas Wyatt (1503-1542), the Earl of Surrey (c. 1517-1547), and others. These poems are mainly (a) sonnets in imitation of Petrarch; (b) other amoristic lyrics, introducing, with the sonnets, a new code of courtly "love"; (c) satires, epistles, epigrams, showing the influence of the classics but dealing with certain conventional subjects, such as the superiority of the country to the town and the hardships of the courtier's life; a few, such as Wyatt's *The Mean and Sure Estate*, showing the influence of Chaucer. By far the greater number are amoristic, and are written in the most diverse metrical forms.

VI. George Gascoigne (c. 1525-1577)

1. A poet of moderate genius whose importance springs from the way in which he anticipated many of the literary activities of the Elizabethan period.

2. Representative works

(a) Dramatic writings: *The Supposes*, a comedy acted in 1566, based upon a comedy by Ariosto; *Jocasta*, acted 1566, a tragedy of the Senecan type.

(b) *Certayne Notes of Instruction*, 1575, the first important work of literary criticism in English.

(c) The *Posies*, 1575, a collection of poems, mainly lyrical, on many subjects and in many forms.

(d) *The Steel Glass*, 1576, a satire based on a comparison between the old steel mirrors, representing the superior moral and manners of an earlier age, and the crystal mirrors then coming into fashion, by which he symbolizes the corruption and follies of his age. Somewhat in the manner of *Piers Plowman*.

References: On the changes in language, etc., in the sixteenth century, see Cambridge, III. 499-530. On the general character of the Renaissance, see Jusserand, II. 3-25; 40-92; 134-149, and in his *Novel in the Time of Shakespeare*, chapter ii; Einstein, *Italian Renaissance in England*, chapters ii and viii. For Humanism, see *Cambridge Modern History*, I. chapter vi; Courthope, II. chapter i; Cambridge, III. 1-27; Jusserand, II. 76-92. For Tottel's *Miscellany*, see Jusserand II. 134-148; Cambridge III. 187-206; Courthope, II. chapters ii and iii; and the introduction to Padelford's *Sixteenth Century Lyrics* (Heath & Company). For Gascoigne: Cambridge, III. 227-238; Courthope, II. 167-177. A selection from the *Steel Glass* is to be found in Skeat's *Specimens of English Literature*, 1394-1579, pp. 312-325. This book may also be consulted for its selections from other transitional authors from Chaucer to Spenser.

THE NEW ENGLISH POETRY

I. The Influence of Italy and France

1. Italian writers important for their influence on English literature in the sixteenth century.

(a) Petrarch (1304–1374) His *Rime*, or *Sonetti e canzoni in vita di Madonna Laura*, a cycle of 207 sonnets, interspersed with various other short lyrics, treating of the sufferings of the lover, the cruelty of his mistress, the lofty influence of love, the whole given the form of a cycle through references to the passing of time and to incidents of his courtship. These sonnets exerted great influence in France and England through their form, their phraseology, and the Neo-Platonic theory of love.

(b) Ariosto (*Orlando Furioso*, 1516) and Tasso (*Gerusalemme Liberata*, 1575) were writers of epic poetry whose works profoundly influenced Spenser.

(c) The writers of *novelle*, short stories usually of a tragic cast, which formed the basis for the many English collections of short stories and also served as storehouses of plot for the dramas.

2. The influence of France felt mainly through the critical theories of the Pleiade, through the pastorals of Marot and others, and through the sonnets and other lyrics of Ronsard, Du Bellay, Desportes.

Handwritten text, possibly a list or notes, including the words "a a b c c c c", "a b c c c d d e e", and "a a b c c c c".

II. The Sonnet

1. *Origin.* Arose in Italy near the end of the thirteenth century; practiced by Dante, Michelangelo, Tasso, Ariosto, and Petrarch. At first, however, the name was applied to any short amorous lyric, and a similar confusion persisted in England even in Shakspeare's time. Rossetti's translation of the *New Life* of Dante will illustrate early sonnet forms and aims. Chaucer translated one of Petrarch's sonnets in his *Troilus*, Book I. ll. 400-420.

2. *Form.*

(a) True Italian type. Fourteen lines, the first eight constituting the octave, which introduces the theme, and the last six the sestet, which is sub-divided into two tercets. The first tercet prepares the leading idea or theme of the octave for the conclusion in the second tercet. See Wordsworth's sonnet on Milton for a fairly close imitation of this form. The rhyme scheme of the octave is *abba, abba*; less accurately, *abba, acca*; of the sestet, *cde, cde*; or *cdcd*; or *cdcee*.

(b) English forms in the sixteenth century fall under two main classes: the Shakspearean, consisting of three quatrains rhyming alternately, and a concluding couplet; and the Spenserian, somewhat like the stanza of the *Faerie Queene*, *abab, bcbc, cdcd, ee*. Milton's sonnets are correct in rhyme, but often careless of the distinction between octave and sestet.

3. English sonnet cycles of the sixteenth century

(a) Wyatt, Surrey, Gascoigne, Watson, wrote many sonnets before the time of the great cycles; Tottel's collection of songs and sonnets was reprinted seven times by 1587; Shakspeare introduced three sonnets into *Love's Labour's Lost* and two in *Romeo and Juliet*; chief vogue of the *genre* from 1591 to 1597, in which period the French writers were drawn upon quite as much as the Italian.

(b) The chief cycles: Sidney, *Astrophel and Stella*, 1591, platonic courtship of Lady Penelope Rich, 108 sonnets,



based on Petrarch, Ronsard, and Desportes; Daniel, *Delia*, 1592, mainly French, some of them of high literary value; Constable, *Diana*, 1592, 1594; Barnes, *Parthenophil and Parthenope*, 1593; Watson, *Tears of Fancie*, 1593; Giles Fletcher the Elder, *Licia*, 1593, frankly confessed to be literary exercises; Lodge, *Phyllis*, 1593; Drayton, *Idea*, 1594; Spenser, *Amoretti*, 1595, but some of them perhaps written at a much earlier date, in their present form representing his courtship of Elizabeth Boyle, whom he married; Shakspeare, *Sonnets*, ca. 1594, which differ from the other cycles in that some of them are addressed to a man and others show distaste for the conventions of the *genre*.

(c) Total number of amoristic sonnets written during this period estimated at 1200; in addition, about 500 addressed to patrons and as many on philosophical and religious themes.

Studies

1. Conventionalities in diction and tropes, such as the similes of the ship, the warrior, etc., and in the narrative element, "the prologue, hope, and the epilogue, despair."
2. The idealistic view of love. This form of Elizabethan Platonism especially prominent in the sonnets of Sidney and of Spenser. For the complete statement of the religion of beauty, see Spenser's *Four Hymns*.
3. The problem of Shakspeare's sonnets. Besides the reference given above to Lee, the introductions to the editions of the sonnets by Beeching and by Rolfe may be used.

References: On the general character of the sonnet and the history of its form, consult Alden, *English Verse*, pp. 267-297, and Corson, *Primer of English Verse*, pp. 143-185. On the Elizabethan sonnet, see Cambridge III. 281-310 (Lee); Jusserand, II. 383-419. A more detailed count of the cycles is in Lee's *Life of Shakespeare*, s. v. the sonnets and also in the appendix. For the Italian influence, consult Einstein, *The Italian Renaissance in England*, and for the French, Lee, *The French Renaissance in England*, and Upham, *French Influence in English Literature*.



III. The Pastoral

1. Classical pastorals

(a) Theocritus (280 B. C.). His Idyls marked by realism and by introduction of themes afterwards characteristic of the *genre*, such as the singing match, dirge, love-lay, etc. No allegory or veiled satire.

(b) Virgil's *Eclogues* are less realistic and introduce allusions to life of the times.

2. Italian Group

(a) Petrarch wrote twelve Latin eclogues 1346-1356; these have strong political allegory. His eclogues imitated by Boccaccio.

(b) Mantuan (1448-1516) wrote a series of pastorals in which the satire of church and state is more pronounced. Some of these translated into English by Barclay.

(d) Sannazaro's *Arcadia*, 1490-1495; consists of twelve eclogues connected by passages in lyrical prose; the most striking theme is the praise of Arcadia as a refuge from the town. Compare Sidney's romance, and *As You Like It*.

3. French Group

(a) Of the poets who wrote pastorals in France in the sixteenth century, Marot is important for the influence he exerted on Spenser.

4. English predecessors of Spenser

(a) Barclay translated some of Mantuan's eclogues ca. 1514.

(b) Googe in 1563 wrote eight eclogues loosely connected by two narratives running through them, realistic in style and homely in metre, moral in intention.

(c) There were some pastoral elements in the other poetry of the period, as in Tottel; Chaucer was also regarded as a pastoral poet by Spenser and others.

5. Spenser's *Shepheards Calender*, 1579. Twelve eclogues, somewhat loosely connected by the motif of the seasons, one being assigned to each month, and by the romance of Colin (Spenser) and Rosalind. Five of the eclogues deal with religious and political conditions, and are native rather than foreign in source and model. The others imitate conventional pastoral themes, such as the singing match, the praise of the poet's patron, the dirge, the complaint of unrequited love. In freshness, lyric power, and thought the *Calender* marks the beginning of a new era in English poetry.

Studies

1. The most notable eclogues of the *Shepheards Calendar* are those for 'February' (religious allegory; fable of the oak and the briar, told in what was thought to be the style of Chaucer and in a four stress verse which roughly imitates the way Chaucer's verse must have sounded as pronounced in Spenser's time); 'April' (Song in praise of Elizabeth); 'October' (the perfect poet).
2. Study the versification of 'February.'
3. The eclogues for 'September,' 'October' and 'November' contain ideas and phrases echoed by Milton in *Lycidas*.

References: A convenient introduction to the pastorals is to be found in Professor Herford's edition of the *Shepheards Calendar*; see also the introduction to *English Pastorals*, edited by E. K. Chambers; Morley, *English Writers*, IX. 35-58; Jusserand, II. 455-472; Cambridge, III. 247-269; Courthope, II. 242-245, 252-256; Church, *Life of Spenser*, chapter ii. The *Idyls* of Theocritus have been translated by A. Lang and others; Virgil's *Eclogues* appear in translation in *Everyman's Library*.

IV. Other Lyric Poetry

1. The Elizabethan Anthologies were almost as popular and as numerous as the sonnet cycles; they were composed of short poems collected from the works of well-known poets or extracted from song-books, novels, and dramas. Chief examples:

(a) *Tottel's Miscellany* (1557)

(b) *Paradise of Dainty Devices* (1576). Themes largely moral; reprinted eight times by 1600.

(c) *Gorgeous Gallery of Gallant Inventions* (1578)

(d) *A Handfull of Pleasant Delights* (1584)

(e) *The Phoenix's Nest* (1593)

(f) *England's Helicon* (1600)

(g) *The Passionate Pilgrim* (1599). Ascribed to Shakspeare.

(h) *Poetical Rhapsody* (1602)

2. A group of narrative poems, strongly lyrical in method, based on classical sources: Shakspeare's *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594); and Marlowe's *Hero and Leander* (published 1598).

Studies

1. Compare the Elizabethan song lyric with the popular ballad in stanza, use of refrain, evidences of conscious literary art, theme.
2. The place of the lyric in the dramas and romances of the time.
3. The Elizabethan Song Books.

References: The best introduction to the lyrics of the Elizabethan period is to be found in Schelling's *Elizabethan Lyrics* or in Carpenter's *English Lyric Poetry*. See also Cambridge IV. 127-146. On the general characteristics of lyric poetry, see Gummere, *Handbook of Poetics*, pp. 40-57.

EDMUND SPENSER (1552–1599)

I. Early Works

1. While a student at Cambridge contributed some translations from Du Bellay to a miscellany, *Theatre for Worldlings* (1569).
2. In London in the service of the Earl of Leicester, 1578–1580. Here published (1579) the *Shepherds Calender*, which, among other elements, contained a warning to the Puritans of the danger to England in the alliance between Rome and Philip of Spain. Also wrote *Mother Hubberds Tale*, a beast fable in the manner of Chaucer, warning Leicester to prevent the proposed marriage between Elizabeth and the Duke of Anjou. For his boldness, Spenser sent to Ireland, 1580, as the secretary of Lord Grey, and spent the remainder of his life there except for two visits to London.

II. The Faerie Queene

1. Planned in imitation of Ariosto as early as 1579 and written in part, though perhaps not in the form in which it was finally published. First three books brought by Spenser to London 1589 and published 1590; the next three published 1596, though completed two years earlier. In 1609 two additional cantos in the same stanza but not otherwise closely related to the epic.

2. Plan

(a) Virgil, regarded in the Renaissance as the ideal poet, was thought not only to have written the history of the founding of Rome but also to have presented in the form of allegory a view of the state and a portrait of the ideal man. Thus Spenser, passing like Virgil from pastoral to epic, planned an epic that should deal with the early history of Britain, should shadow forth the ideal man, and present a theory of the state.

(b) The details of the plan of the epic are given in the letter to Raleigh prefixed to the edition of 1590. There were to be twelve books, each of them devoted to the adventures of a knight representing a cardinal virtue. Unity was to be given through the person of Arthur representing Magnifi-

cence in the moral allegory, Leicester in the political allegory, and England in the conception of the State. Gloriana, the 'Faerie Queene', represents Elizabeth. But the allegory, after the fashion of the time, is very complex; for example, Elizabeth is represented not only as Gloriana but also as Britomart and Mercilla.

3. Contents.

(a) Book I. The Red Cross Knight, accompanied by Una, slays the Dragon. Moral allegory: Holiness guided by Truth overcomes Error. Political allegory: the events of the English Reformation.

(b) Book II. The adventures of Guyon and Arthur, leading to the defence of Alma and the overthrow of Acrasia. Moral allegory: the course of Temperance through life, avoiding extremes of gloom or of false joy, avoiding wrath and violent passion, conquering desires for wealth and sensual enjoyment. Political allegory less marked; the characteristics of the English gentleman are represented, and his patriotism is grounded on study of past history of his nation.

(c) Book III. The adventures of Britomart; her love for Artegall. Moral allegory: Britomart represents chastity. Political allegory: Britomart represents the Queen as Sovereign, loving Artegall, who stands for Justice, an attribute of sovereignty. Many of the incidents refer to social and political affairs at court.

(d) Book IV. No dominating knight in this book but a series of adventures representing the various aspects of love. Cambell and Triamond represent friendship between men; Britomart and Amoret, that between women; the love stories of Britomart and Amoret are continued.

(e) Book V. Artegall saves Irena; Arthur goes to defend Belgae; Duessa is tried and executed. The moral allegory deals with the virtue of Justice presented under various forms. The political element deals with the function of justice in the state and concretely with the problem of Ireland.

(f) Book VI. The quest for the Blatant Beast by Calidore. Moral allegory: Calidore represents courtesy; the Beast is Scandal. Political allegory: reference to the damage done to England by the detraction visited upon Lord Grey and others in spite of their service to the state; Sidney the personification of Courtesy.

(g) Book VII (?) Two cantos of Mutability and the danger it brings the state; perhaps a reference to the course of England in dealing with the Irish problem.

III. Spenser's Other Works.

1. *Complaints*. A collection of minor poems published in 1591 but written at various times. Most important *Mother Hubberds Tale* and *Virgils Gnat*.

2. Miscellaneous Pastorals: *Daphnaida* (1591); *Astrophel*, and *Colin Clout* (1595). Also, two marriage hymns, *Epithalamion* and *Prothalamion*.

3. *Fowre Hymnes*, published 1596. These present Spenser's philosophy of Love and Beauty, his Neo-Platonic creed. For the *Amoretti*, see p. 59.

4. *Veue of the Present State of Ireland*, written 1595-1596, a prose discussion in form of dialogue, based on Machiavelli's *Prince*; the prose counterpart of *Faerie Queene V*.

Studies

1. The Stanza: observe its structure, the effect of the rhyme-scheme and the alexandrine. (See Corson, *Primer of English Verse*, pp. 87-107; Alden, *English Verse*, pp. 102-106). (b) The stanza as employed by subsequent poets. For a list of such imitations see Corson, pp. 108-142. (c) Find stanzas remarkable for pictorial quality, sensuous charm, etc.
2. Compare Spenser's use of simile with that of Milton in *Paradise Lost*. His diction.
3. Study the plot construction of the first book of the *Faerie Queene*. Is the book successful as narrative?
4. Study the characterization in the same book; the character-groups, the different allegorical types, etc.
5. Compare Spenser's use of Arthurian romance material with Tennyson's. Compare the two poets as to use of allegory. Compare Spenser's allegory with Chaucer's. With Bunyan's.
6. Note the main principles of Spenser's religion of beauty.

References: The best biography of Spenser is that contributed by Professor Fletcher to the *Encyclopedia Americana*. For criticism, see Lowell's essay on Spenser and the brilliant though unfair account in Jusserand III. 473-509. Courthope's chapter in Cambridge III. 259-272 contains much excellent criticism together with some inaccuracies in detail.

THE DRAMA

I. The Origin of the English Drama

1. The Religious Drama

(a) Origin in the *trope*, a text for a special day, introduced in the musical service of the Mass. Some of these were dramatic in character, especially those for Easter and Christmas; they date from about the ninth century. An excellent example of the *trope* is the Easter *Quem Quaeritis*, which may be found in translation in Manly's *Pre-Shaksperean Drama*, I. xix, or in *Early Plays* (Riverside Literature Series), pp. 2 ff.

(b) By the thirteenth century, rude dramas had developed about the sepulcher (Easter) and the manger (Christmas); these expanded into groups of scenes; a third group formed by the introduction of scenes from the Old Testament supposed to prophesy the coming of Messiah. All this development within the church.

(c) Third stage of development shown in transfer to the guilds, to be presented by them outside the church. Vernacular took the place of the Latin; more realistic treatment of incidents, especially those that were extra-biblical; introduction of comedy scenes; development of character types, such as Herod, Pilate, Noah's wife.

(d) The English Cycles. Of the hundreds of plays produced in England during the fourteenth and fifteenth centuries, four fairly complete cycles are extant: The York, containing 48 pageants; Towneley or Wakefield, 32 pageants; the so-called Coventry cycle, with 43; and the Chester cycle, with 25. These usually presented on Corpus Christi Day, elaborate in staging and detail, the cycles covering the main events from the Creation to the Day of Doom, the chief stress being upon the periods from the Creation to the Flood; the life of Christ, with the Ascension, and the early Apostolic age. These plays originally called "mysteries" (Fr. *mystere*) because presented by the guilds. Also a few "miracles" or dramatized legends about saints.

2. Moralities

(a) These dramatized moral allegories of the fifteenth and sixteenth centuries due to the great popularity of allegory.

(b) Themes: religious and moral instruction; religious polemics; later, plays showing the value of learning. Examples: *The Castle of Perseverance*, *Everyman*, *Hycke Scornor*, *Nyce Wanton*.

(c) Bale's *Kynge Johann* (ca. 1538) introduces historical characters along with allegorical abstractions, but the play deals with religious controversy of the time and is not properly chronicle history.

3. Interludes

(a) Origin uncertain and strict definition difficult; object entertainment rather than instruction, thus deals with realistic comedy. An early example of high dramatic merit in the Second Shepherd's play of the Towneley religious cycle.

(b) John Heywood (c. 1497–c. 1577) wrote many interludes, e. g., *Weather*; *Love*; *Four PP*; *Johan Johan*; etc.

4. Folk Plays

(a) Certain folk customs and festivals contain dramatic elements, some of them of great age: Hock Tuesday Play; Sword Dance, etc., are examples.

(b) Somewhat later are numerous plays dealing with St. George, Robin Hood, etc. Some of these still survive as mummer's plays in parts of England. See the interesting account of the Christmas mummer's play in Hardy's novel, *The Return of the Native*. Further material on the subject of folk customs and plays may be found in Chambers' *The Mediaeval Stage*, volume II.

Studies

1. The best illustration of the dramatic version of biblical story is to be found in the Brome play of Abraham and Isaac (Reprinted in *Early Plays*, R.L.S., and in Manly.) Study the way in which the author enters into sympathy with the main characters; his sense of the tragedy; the force of the climax; the realism of treatment and independence of slavish following of his source. For extra-biblical material, see one of the Noah plays, broad farce, or the far superior Shepherds Play (*Early Plays*; Manly). Study plot construction of the latter; characterization; realism.
2. *Everyman* and *Nice Wanton* should be studied among the moralities, as to plot, characterization, management of allegory.

References: Text of early plays may be had in convenient form in the volume *Early Plays* in the Riverside Literature Series; see also Manly, *The Pre-Shakespearean Drama*, volume I.; Pollard, *English Mystery Plays*, etc., which also contains an extended introduction. A volume in *Everyman's Library* is also devoted to texts. For discussion, see Cambridge, V. 40-68 (The Religious Drama) and pp. 26-39 (Folk Plays). *The English Religious Drama*, by K. L. Bates, contains much interesting material on methods of presentation, costumes, acting, etc. See also Ward's *English Dramatic Literature*, I. 1-157, and Jusserand, I. 439-494.

II. The Period of Transition

1. Early tragedy

(a) Tragic elements in the religious drama, such as the Brome Abraham play, the drastic realism of the Crucifixion.

(b) Senecan tragedy. The ten tragedies ascribed to Seneca (first century) were popular through the Middle Ages for their philosophy and oratorical quality; they were not acted, however. In the Renaissance many translations and imitations were put on the stage; English translation in 1581; imitations adopted the five act division, were tragedies of blood, not character, were highly rhetorical, made use of chorus, and gave the stage such stock characters as the ghost, the tyrant, the confidant, etc. *Gorboduc*, by Sackville and Norton, acted 1562, based on early English history, but in Senecan style; purpose didactic, dealing with problem of Queen's marriage; blank verse. *Jocasta*, by Gascoigne, 1566, from Italian version of tragedy by Euripides; blank verse. *The Misfortunes of Arthur*, by Thomas Hughes, acted 1588, based on Geoffrey and Malory, but Senecan style; blank verse.

(c) Other early tragedies, important for relations to Shakespeare, were *The Troublesome Raigne of King John* and *The True Chronicle History of King Leir*.

2. Early Comedy

(a) Comedy elements were present in the religious plays, notably in the Noah plays, the shepherds' plays, etc. Note also the interludes.

(b) Neo-classical group. One form of these plays originated in Germany, aimed at reproducing the wit and sententiousness of Plautus and Terence but with a moral aim; usually variations of the story of the Prodigal Son; examples in the *Acolastus* of William Gnapheus and the anti-papal *Pammachius* of Thomas Kirchmayer. These translated and imitated in English school dramas; notable example in Gascoigne's *Glasse of Government*. Nicholas Udall, a schoolmaster, adapted Roman comedy to English; his *Ralph Roister Doister*, ca. 1553, the first true English comedy having structure and complicated plot; imitates Plautus in inspiration and form. *Gammer Gurtons Nedle*, ca. 1562, by William Stevenson (?), classical in structure like other college plays, but native English farce in characters and plot. Note, finally, that Shakspeare made use of Latin comedy in his *Comedy of Errors*.

(c) Translations. Gascoigne's *Supposes*, acted 1566, a translation from Ariosto.

References: For texts, see Manly's *Specimens of the Pre-Shakspearean Drama*, and the volume in *Everyman's Library*. Gayley's *Representative English Comedies* contains specimens of the comedies, together with much historical matter. For history and criticism, Cambridge V. 68-135; Ward's *English Dramatic Literature*, chapter ii; Jusserand III. 24-35.

III. The New English Drama

1. John Lyly (1553–1606)

(a) First literary work, his novel *Euphues*, 1578.

(b) His plays usually presented by the Children's Companies of the Chapel Royal and St. Paul's. His themes usually pastoral or classical myth, often treating in allegory current politics or social affairs at court.

(c) Chief comedies: *Endymion*, 1579, an application of the myth to the quarrel between Leicester and the Queen; *Sapho and Phao*, ca. 1582, also allegorical; *Campaspe*, printed 1584, classical story of Alexander, Campaspe, and Apelles. Pastoral elements added in *Gallathea*, printed 1592, and *Love's Metamorphosis*, printed 1601. *Mother Bombie*, printed 1594, deals with mistaken identity, like Plautus, and has less Euphuism and more farce than usual in Lyly. *Woman in the Moone*, printed 1597, is in blank verse.

(d) The significance of Lyly as a dramatist rests upon his stressing of the comedy of wit rather than situation, thus producing high comedy as against the older farce; his introduction of the lighter aspects of love; his symmetrical grouping of characters; his use of prose; the introduction of lyrics into the plays; his attention to style. In all these respects he influenced Shakspeare.

2. Christopher Marlowe (1564–1593)

(a) Romantic tragedies: *Tamburlaine*, in two parts, 1587–1588, a study of the thirst for universal political dominion; *Doctor Faustus*, 1588; an adaptation of the Faust legend from contemporary German accounts, a study of the thirst for intellectual greatness; *The Jew of Malta*, 1589, dealing with the thirst for universal wealth.

(b) Chronicle History: *Edward the Second*, ca. 1592; not the primitive type of chronicle play, since its material is selected and the theme is fairly unified, leading to a tragic close. Influenced Shakspeare's *Richard II*; Marlowe's influence also apparent in *Richard III*.

- (c) The significance of Marlowe consists in his establishing, by the great popularity of his plays as well as the skill of his versification, blank verse as the form of Elizabethan tragedy; in his study of the individualism, the *virtu*, so characteristic of the Renaissance; in the epic and lyric qualities of his work.
3. Thomas Kyd (1558–1594)
- (a) Important for his use of the Revenge Tragedy, characterized by introduction of ghost seeking revenge; madness; play within the play; much bloodshed; strongly reminiscent of Seneca. Compare *Hamlet*.
- (b) His chief plays *The Spanish Tragedy*, acted 1586, and the *Ur-Hamlet*, acted 1588.
4. George Peele (1558–1598)
- (a) His plays significant for skill in use of words and rich, often ironical, humor; they blend romance with realism, and show true love of nature and simple country life.
- (b) Chief plays: *The Arraignment of Paris*, published 1584; *The Old Wives Tale*, ca. 1590, which contains a version of the story of *Comus* and much folk-lore; *David and Bethsabe*, printed 1599, a romantic version of the biblical story.
5. Robert Greene (1558–1592)
- (a) Significant for his lyrics and for his contributions to prose fiction (*Pandosto*, etc.) and to pamphleteering as well as for his dramas. Plays filled with love of nature and interesting for use of Italian romantic story, realism of English setting, admirable characterization.
- (b) Representative dramas: *Friar Bacon and Friar Bungay*, printed 1594, introduces much folk-lore, shows popular interest in necromancy (cf. *Faustus*), and presents romantic story. *James the Fourth*, licensed 1594, introduces Oberon in a prose induction, contains highly romantic story for main plot, with masque elements; excellent example of mixture of serious plot with comedy.

Studies

1. Lyly's *Campaspe* is the best of his plays for a study of his romantic comedy with serious main plot and comic sub-plot. Observe the three groups of characters, the slightness of story, the failure to realize the dramatic crisis, the dialogue, the songs.
2. Marlowe: (a) *Tamburlaine* may be studied for its versification, its weakness in characterization, its repetition of incident, its epic qualities. (b) *Doctor Faustus* is far more dramatic in its introduction and conclusion, but breaks down in intervening scenes. Why is this so? Compare other versions of the legend. (c) *Edward the Second*: The dramatic problem involved in changing our view of the King; the selection of material to give unity to the plot; the advance over *Tamburlaine* in characterization (cf. Isabel-Zenocrate; Edward-Tamburlaine); yet the failure to render with effectiveness the dramatist's conceptions of character and the frequently awkward exposition.
3. Greene's *James the Fourth* may be studied for its relation to Shakspeare's romantic comedy and its introduction of some of the situations used by Shakspeare. Note also the abundance of story supplied by the two plots, the large number of characters, the grouping of characters, the pseudo-historical element.

References: For Lyly, see Cambridge V. 136-144; Ward, *History of English Dramatic Literature*, I. 270-303. *Campaspe* is printed by Manly, volume II. 273-326, and in Gayley, *Representative English Comedies*, with a critical essay by Professor Baker, I. 263-332. For Marlowe, Cambridge V. 160-176; Jusserand III. 133-148; Ward, *History etc.*, I. 313-363. A convenient text of Marlowe's plays is published in *Everyman's Library*. For Kyd, Peele, Greene, see Cambridge V. 144-155, 176-185; Ward, *History etc.*, I. 270-409; Jusserand III. 121-133. Greene's *James the Fourth*, Peele's *David and Bethsabe*, and Kyd's *Spanish Tragedy* are in Manly, II. Peele's *Old Wives' Tale* and Greene's *Friar Bacon* are in Gayley I. See also *Everyman's Library*.

IV. William Shakspeare (1564–1616)

i. Development as a writer of comedies

(a) The period of experiment, 1589–1591. To this belong *The Comedy of Errors*, a comedy of situation, not character, based on the *Menechmi* of Plautus and thus related to the Latin school drama; *Love's Labour's Lost*, with apparently original plot, but like Lyly in slightness of story, stress of witty dialogue, symmetrical grouping of characters, and affectation in style; *Two Gentlemen of Verona*, based in part on Montemayor's *Diana* and, in the *dénouement*, on the popular story of male friendship, *Titus and Gysippus*, the play being a first study in romantic comedy with serious main plot and humorous subordinate characters.

(b) The period of transition, 1595–1598. Here belong the fairy play of *Midsummer-Night's Dream*; the romantic story combined with a study of character which verges on tragedy in *The Merchant of Venice*; and the development of farce-comedy seen in *The Taming of the Shrew* and *The Merry Wives of Windsor*. Of these, the *Shrew* and *Merchant of Venice* owe something to earlier English plays, while the *Dream* and the *Merry Wives* are, in the main plot, more original.

(c) The triumph of romantic comedy, 1599–1600. Here belong *Much Ado about Nothing* (partly based on a novel of Bandello's), in which the serious plot (Hero-Claudio) comes very near tragedy, being relieved only by the slightness of stress, the greater emphasis on the Benedick-Beatrice story, and the masque-like close; *As You Like It* (a pretty close dramatization of Lodge's *Rosalynde*), which shows the influence of pastoral and sonnet literature, made real through the skill in characterization; *Twelfth Night* (based mainly on Belleforest through the tale of Apolonius and Silla in *Barnabe Riche his Farewell to the Militarie Profession*); most admirable of the comedies in plot construction and exposition.

Studies in Shakspeare's Comedies

1. *Love's Labour's Lost* may be compared with Lyly's *Campaspe* as to character, plot, and style. Where does the dramatic climax come? Criticize the fifth act. Does the dialogue characterize?
2. *Two Gentlemen of Verona*: What is the main theme? How long does it take the dramatist to get the situation fully before us? Account for the extraordinary *dénouement*. Note parallels in situation and character between it and later plays.
3. *Midsummer-Night's Dream*: Study the relations between plots. Account for the slightness of the story of the lovers. Compare the "fairies" with Spenser's conception in the *Faerie Queene*.
4. *Merchant of Venice*: Here, again, study the plot-relations. Is the title justifiable? Would "Shylock" be more accurate? Or is the Bassanio-Portia story the main unifying influence? Function of the Lorenzo-Jessica story? What is Shakspeare's attitude toward Shylock?
5. *Much Ado*: Account for the indistinct characterization of Hero and Claudio and the improbable *dénouement*. How is the Benedick-Beatrice story brought into relation with it? Which constitutes the main plot? How much incident is there in the Benedick-Beatrice story? How is this story made prominent, and why?
6. *As You Like It*: Compare the first act with the corresponding portion of Lodge's novel. What reflections of the sonnet ideal of love remain in the play? Function of the Touchstone-Audrey-William story; is it comparable with Shakspeare's method in other plays, e.g., *Love's Labour's Lost* and *Two Gentlemen*? Criticize from the modern view-point the dramatic effectiveness or ineffectiveness of acts one and five.
7. *Twelfth Night*: Compare the first act with those of *Two Gentlemen* and *As You Like It*. Compare the relations between the romantic story and the comedy elements in this play with the method in Shakspeare's other romantic comedies. Compare the story of Viola with that of Julia (*Two Gentlemen*) as to incident, characterization, and exposition.

2. The Chronicle History Group

(a) *Henry VI*. In three parts; about 1592; very little of the first part by Shakspeare. Represents primitive type of chronicle play, history dramatized *en bloc*.

(b) Historical plays having a tendency toward tragedy: *Richard III* (1593), a play in Marlowe's manner, strongly centralized about the Machiavellian character of Richard; hint of Nemesis as foundation for tragedy at the end (compare *Macbeth*); *King John* (ca. 1594) based in part upon an earlier play, and uncertain in effect through representation of John as both hero and villain; thus a return in construction to primitive unorganized type, though with the difference that main interest is in character, not incident. *Richard II* (ca. 1594) based on Holinshed but similar in many respects to Marlowe's *Edward the Second*; deals with closing events in Richard's reign, hence, poverty of incident made up by long speeches of epic and lyric quality; hint of tragedy of pity; besides Richard's, full length portrait of Gaunt, representing patriotism of England, is notable. (Compare Faulconbridge, in *John*, and *Henry V*, for other elements in Shakspeare's conception of the ideal Englishman).

(c) The Henry V trilogy (*Henry IV*, in two parts; *Henry V*: 1597-1599) presents Hal as prince and as king; epic type with strong admixture of realistic comedy; based on old English play.

Studies on the Historical Plays

1. Note relations between the group represented by *John*, *Richard II*, *Richard III* and Shakspeare's later work in tragedy based on chronicle history (*Lear*, *Macbeth*).
2. Note relation of the plays dealing with Henry V (a) to epic conception of history, both in plot and style; (b) to realistic comedy as apart from the romantic type.
3. Study the relation of one of the plays to the chronicles of Holinshed; note the general character of the changes made by Shakspeare, and the effects of these changes.

3. The Tragedies

(a) Early experiments: *Titus Andronicus* (ca. 1594), a tragedy of blood and revenge; crude in characterization; melodramatic; not by Shakspeare, though he revised it in part. *Romeo and Juliet*, printed in imperfect form in 1597, written some years earlier; plot drawn mainly from *Romeus and Juliet* (by Arthur Brooke, 1562) and a version of the story in Painter's *Palace of Pleasure*, ultimately an Italian story; tragedy of blood but purified by story of youthful love; lyrical like *Venus and Adonis*.

(b) *Julius Caesar* (ca. 1599), based mainly on North's translation of Plutarch; thus a play similar in part to the chronicle plays, not really classical; chief problem arises in the fact that Caesar dies in act III sc. i and what seems to be reminiscence of old revenge type of play is introduced by his ghost; cf. *Spanish Tragedy*, *Hamlet*.

(c) *Hamlet* (1602), probably based on an old revenge play, perhaps by Kyd, but the story goes back to Saxo Grammaticus. A tragedy of blood and revenge, but these elements made less prominent through stressing of the philosophical element in the play; little external action, the tragedy of the soul of Hamlet.

(d) *Othello* (ca. 1604). Source in a story by Cinthio, but notable for manner in which melodramatic and sordid story of lust and murder has been elevated; notable also for absence of comedy element save in sinister humor of Iago, for absence of sub-plot, and for marvelous compactness and motivation.

(e) *King Lear* (1604-1606). Based on old folk legend, told also in Geoffrey's *Chronicle*, *Gesta Romanorum*, *Mirror for Magistrates*, Holinshed, *The Faerie Queene*, etc., and in an old chronicle play of 1594; underplot from Sidney's *Arcadia*; remarkable parallelism between main plot and the story of Gloucester deepens the tragedy.

(f) *Macbeth* (1606). Based on Holinshed; a tragedy of personal ambition; shortest of the great tragedies.

(g) Last tragedies of Shakspeare: *Timon of Athens* (ca. 1607); *Antony and Cleopatra* (1608); *Coriolanus* (ca. 1609).

4. Shakspeare's Last Works

(a) Comedies written during the period of the great tragedies and showing cynicism and disillusion: *Troilus and Cressida* (1602); widely known story treated in original and baffling manner; compare the version by Chaucer. *All's Well that Ends Well* (ca. 1602); based on Painter's version of a story by Boccaccio. *Measure for Measure* (1604); story of Italian origin, through a comedy by Whetstone.

(b) Dramatic romances: *Pericles*, printed 1608; not wholly by Shakspeare. *Cymbeline* (ca. 1610); pseudo-historical setting from Holinshed; main story widely known, and told by Boccaccio and in *Westward for Smelts*, an English miscellany. *Winter's Tale* (1611); from Greene's romance *Pandosto*; unites tragic story with pastoral romance. *The Tempest* (1611); source of main plot uncertain; notable for observance of classical unities and skilful use of the supernatural.

Studies

1. Study the effect of emphasis by comparing the Hero-Claudio story (*Much Ado*) with the *dénouement* of *Romeo and Juliet* and with the story of Desdemona.
2. Compare Iago and Richard III. Study the relations of *Othello* with its source, particularly in the characterization of Iago, in motivation, and in the *dénouement*. Note the cumulative effect of the incidents and other details.
3. Study the use of incident in *Hamlet*; the amount of it, the elements drawn from the old revenge plays. The various explanations of the relation of Hamlet's character to the tragedy, as given in the Variorum edition (Furness).
4. The history of the tragedy of *Lear* in the eighteenth century.
5. Contrast the fourth act of *Macbeth* with the other acts in motivation, compactness, style.
6. Compare the conception of tragedy set forth in *Romeo and Juliet* with that of *Hamlet*, *Lear*, *Othello*, *Macbeth*. The relation of these last to the classical ideal of tragedy.
7. Compare *Winter's Tale* and *The Tempest* as to structure; *Winter's Tale* and *Othello* as to main plot; *Winter's Tale*, *Romeo and Juliet* and *Much Ado* in *dénouement*.
8. Compare *Tempest* and *Midsummer-Night's Dream* in use of supernatural, in versification, in style.

References: The best brief biographies of Shakspeare, complementary to each other in method and view, are those by Sidney Lee and Walter Raleigh. A convenient introduction to the plays may be had in Dowden's *Primer* and in the *Introduction to Shakspeare* by Professor MacCracken and others. For a discussion of Shakspeare's advance in technique, see Baker, *The Development of Shakspeare as a Dramatist*. See also the larger histories of literature, especially Cambridge for its bibliographies, and such criticism as in Dowden, *The Mind and Art of Shakspeare*. Convenient complete texts of the plays are to be had in the single volume Cambridge or Globe or Oxford editions. For sources and later histories of the plays, see the Variorum editions so far as issued. For the Elizabethan Stage, see Jusserand III. 36-104; Cambridge VI. 271-313; Baker, 36-99; and the monograph on the Shakspearean Stage, by V. E. Albright.

V. Dramatists contemporary with Shakspeare

1. Ben Jonson (1573-1637)

(a) Represents a theory of drama opposed to Shakspeare's in his deference to classic models, his adherence to "rules", his hatred of the romantic type, his carefully constructed plot, his simple, not complex characters; his method to construct a plot to fit his conception of his characters rather than to create the characters to fit an old plot.

(b) Early comedies of the "humor" type: *Every Man in His Humour*, 1598; *Every Man out of His Humour*, 1599.

(c) Later comedies, realistic in manner, classical in style, satirical in intent: *Volpone*, 1606; *Epicoene*, 1609; *The Alchemist*, 1610; *Bartholomew Fair*, 1614.

(d) Classical tragedy: *Sejanus* (1603); *Catiline* (1611).

(e) Jonson also wrote many masques.

2. George Chapman (1559-1634)

(a) Translated Homer; wrote both comedies, such as *The Gentleman Usher* (1606), and tragedies, such as *Bussy d'Ambois* (1607) and *The Revenge of Bussy d'Ambois* (1613).

(b) Style vivid, poetic, imaginative; plot romantic and exaggerated; epic rather than dramatic in manner.

3. Thomas Dekker (ca. 1570-ca. 1641)

(a) *The Shoemaker's Holiday* (1600), realistic study of London life.

(b) *Old Fortunatus* (1600), a poetic comedy.

(c) Many other comedies notable for their descriptions of London life.

4. Francis Beaumont (1584–1616) and John Fletcher (1579–1625)
 (a) Wrote many plays in collaboration; others individually.
 (b) Chiefly significant for dramatic romances and tragicomedies, such as *Philaster* (1608) and *The Maid's Tragedy* (1609).
5. The End of the Romantic Drama
 (a) From the death of Shakspeare to the closing of the theatres in 1642 the main dramatic tendencies were toward sensationalism and theatricality; stressing of the scene rather than the whole plot; lowered moral tone; licentiousness in versification. The themes were mainly tragedies or tragicomedies of sex-interest and comedies of manners.
 (b) John Webster is remembered chiefly for his *Duchess of Malfy* (1616); John Ford, for his tragedy *The Broken Heart* (1633); James Shirley, for his tragedy *The Cardinall* (1641), the last of the great tragedies, and for his comedies of manners, such as *Hyde Park* (1632) and *The Lady of Pleasure* (1635).

References: All these dramatists are discussed in Cambridge VI. See also Ward II. 296–765; III. 1–124; Jusserand III. 369–463.

ELIZABETHAN PROSE

I. Prose Fiction

1. The old romances retained considerable popularity during the sixteenth century, partly through the revival of chivalry. Malory still read; other popular romances being *Guy of Warwick*, *Lancelot*, *Bevis of Hampton*, and the later *Amadis*. Compare *Faerie Queene*. Romances attacked, however, on the ground of immorality; most Elizabethan fiction is either really or professedly moral in intention; later in the century, the Italian prose tales largely supplanted them.

2. The collections of prose tales

(a) Based on the Italian *novella*, a short story romantic in theme, but simple and realistic in style and often climactic in construction. Important for their influence on Shakspeare and other dramatists.

(b) Chief collections: William Painter, *The Palace of Pleasure*, 1566; G. Fenton, *Tragical Discourses*, 1567; *Barnabe Riche His Farewell to the Militarie Profession*, 1581.

3. The Novel

(a) John Lyly, *Euphues*, 1578-1580. A short story expanded by letters and moral discussions; style highly mannered (antithesis, exaggerated similes, intricate alliteration, exact balance of accents).

(b) Robert Greene, *Pandosto*, 1588 (influenced *Winter's Tale*); *Menaphon*, 1589. Pastoral romances, unreal in scene and euphuistic in style; filled with maxims; slight in characterization.

(c) Thomas Lodge, *Rosalynde*, 1590. Main source of *As You Like It*; a pastoral romance based on the pseudo-Chaucerian *Tale of Gamelyn*; style a combination of Euphuism and Petrarchism; combines prose and verse; best of the Elizabethan romances.

(d) Sir Philip Sidney, *Arcadia*, 1580-85; published 1590. Combines pastoral and chivalric elements; contains elements drawn from Sannazaro's *Arcadia* (title; pastoral background; interspersed eulogues); Montemayor's *Diana* (open-

ing passages similar; some lyrics translated from it; woman-page motif); *Amadis of Gaul* (romantic and chivalric episodes); and the Greek romances (prince captured by band of outlaws, etc.). Plot badly made, because of multitude of characters and incidents; style marked rather by conceits and bold metaphors than the Euphuistic similes, sentences longer than in *Euphues*; was regarded as a "poem" in its time, and had great influence on drama (e. g. the Gloucester plot in *Lear*), on contemporary poetry, and in later times (e. g. Pamela's prayer was used by Charles I and called forth a pamphlet from Milton; name also used by Richardson in *Pamela*, etc.).

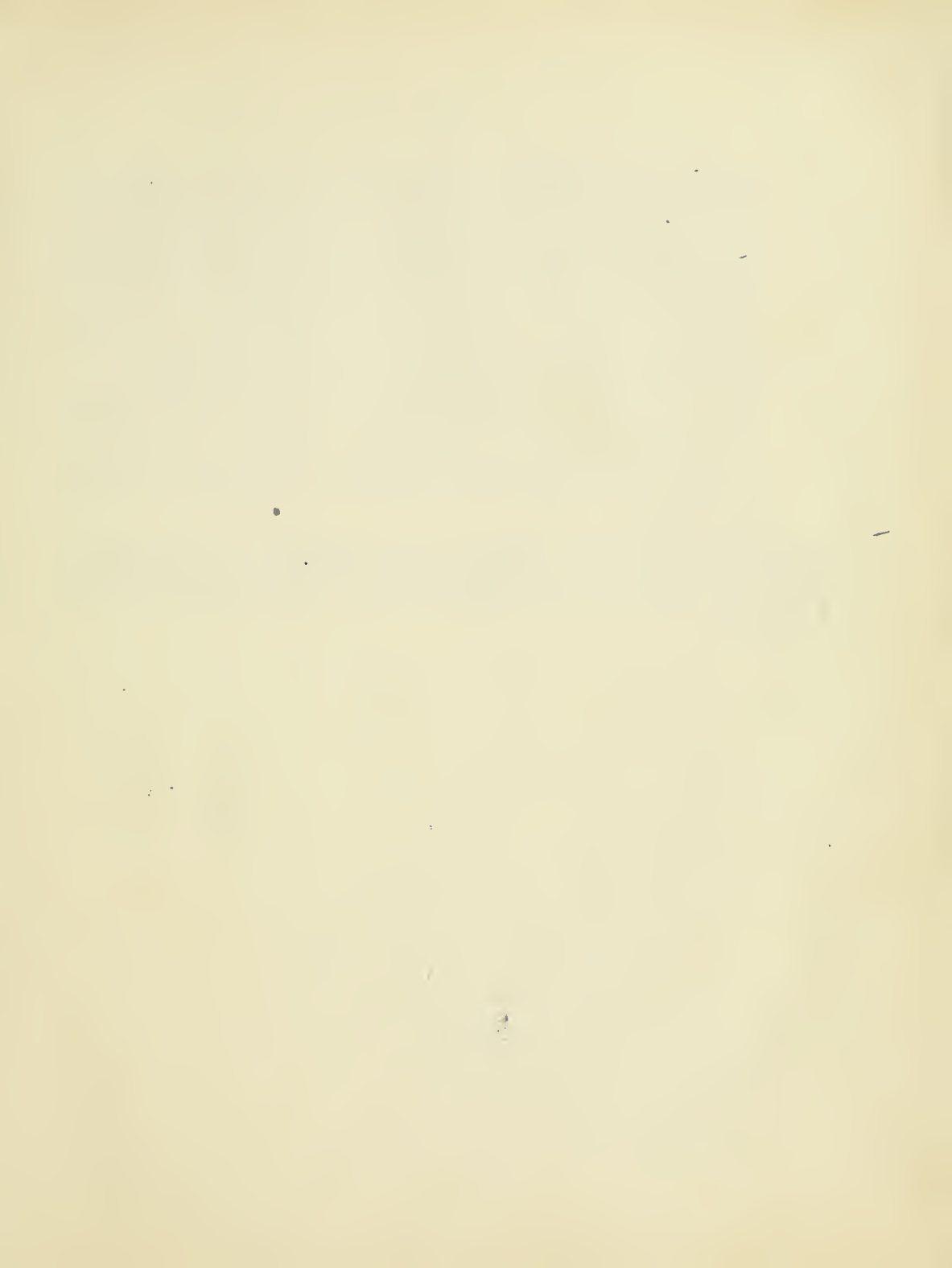
(e) Thomas Nash, *Jack Wilton*, 1594. Story of an adventurer in his travels in France, Germany, and Italy until his return with rich Italian wife. Time of Henry VIII; the poet Surrey is introduced and his love for Geraldine of the sonnets made excuse for ridicule of Petrarchism; purpose also to make fun of German and Italian culture, and of the English for aping foreign fashions. Style affected, but better than Lyly's or Sidney's; more realistic and witty; deals with common life, not pastoral, and is related to picaresque *genre*. Suggests *Don Quixote* in parts.

(f) Thomas Deloney wrote (1596-1600) three stories: (*Thomas of Reading*, *Jack of Newbury*, and *the Gentle Craft*) in praise of the crafts of the clothiers, the weavers, and the cobblers, with much realistic description of contemporary life.

References: Jusserand, *The English Novel*, chapters ii-v; *Literary History*, III. chapter iv; Cambridge III. 386-424; Canby, *The Short Story in English*, 103-155 (especially good for its treatment of the collections of prose tales); Dunlop, *History of Fiction*, II. chapter xi (especially for summaries of plots); Courthope, II. chapters vii, viii. See also the histories of the English Novel by Cross, Raleigh, Warren. The chapter on *Arcadia* in Fox Bourne's *Life of Sidney*; the essay on Lodge in Gosse's *Seventeenth Century Studies*, and Morley's *English Writers X* may also be consulted. An excellent edition of *Rosalynde* is in "The Shakespeare Library" (Duffield & Co.).

II. The Beginnings of Literary Criticism in England

1. Literary criticism before the sixteenth century
 - (a) Chaucer's criticism of the romances in his *Sir Thopas*.
 - (b) Works on Rhetoric were the outgrowth of Humanism.
2. Roger Ascham introduced some elementary literary criticism in *The Scholemaster*, 1570.
3. George Gascoigne, *Certayn Notes of Instruction*, 1575; rules for writing verse.
4. Stephen Gosson, *School of Abuse*, 1579, represents Puritan attack on poetry for its immorality; attacked drama and romances especially.
5. Thomas Lodge, *A Defence of Poetry*, 1579; an eloquent reply to Gosson.
6. Sir Philip Sidney, *The Defense of Poesy*, written about 1583; discusses position of poetry in past ages; classifies the "kinds"; maintains poetry to be the highest of knowledges; defends it against charges of immorality, and reviews state of poetry and drama in his own time; classical point of view.
7. William Webbe, *Discourse of English Poetrie*, 1586; historical but inadequate survey of English poetry; abuses rhyme and holds brief for quantitative verse; compare Harvey's letters to Spenser and the theories of the Areopagus.
8. Puttenham's (?) *Arte of English Poesie*, published 1589; combines rhetoric with poetical criticism; historical survey; praises Spenser and Sidney.



9. Sir John Harington, in the Preface to his translation of Ariosto, 1591, phrases tendency to regard Virgil as model for epic poetry and compares him, in much detail, with Ariosto.
10. Thomas Campion, *Observations on the Art of English Poesy*, 1602, reflects protest against effort to make English verse conform to classical models, shown in the earlier quantitative verse.
11. Samuel Daniel, *A Defence of Ryme*, 1603, carries the revolt farther and maintains the necessity of an English system.
12. As a whole, Elizabethan criticism has strong moral element, due to the Puritan attack and the defences thereto; leans toward classicism and "rules"; admits the transitional character of poetry of the time; shows beginnings of valuation of authors and works.

References: Cambridge, III. chapter xiv; the introduction to Gregory Smith's *Elizabethan Critical Essays*; Spingarn's *Literary Criticism in the Renaissance*; Jusserand II. 354-368. Sidney's *Defense*, edited by Cook, is published by Ginn & Company.



III. Historical and Didactic Works

1. Chronicles were written by Raphael Holinshed (editor), Edward Hall, William Camden, and others. Raleigh attempted a history of the world. Richard Hakluyt, Raleigh, and others wrote accounts of travel and colonization.

2. Richard Hooker wrote, 1594–1597, *Of the Laws of Ecclesiastical Polity*, a defense of the Anglican position as against Calvinism. Notable for its philosophical breadth of view, its dignity, its learning, and a style eloquent and sonorous.

IV. Francis Bacon (1561–1626)

1. Lawyer, member of Parliament, and orator of great eminence, as well as an eager and ambitious student during the time of Elizabeth; attained eminence as a writer and philosopher during the reign of James; life marked by doubleness of aim, due to self-seeking ambition coupled with a desire for service to knowledge: "I have taken all knowledge to be my province."

2. Chief prose works

(a) *Essays*, published 1597 (containing ten essays); 1612, (38 essays); 1625 (58 essays). "Certain brief notes, set down rather significantly than curiously"; subjects usually abstract, treated from utilitarian point of view; notable for abundance of illustration, shrewdness, extreme conciseness.

(b) *Advancement of Learning* (1605); a summary of existing knowledge.

(c) *The Wisdom of the Ancients* (1609); thirty-one classical myths with allegorical interpretation.

(d) *Novum Organum* (1620); presents the "new instrument of thought and discovery," an analysis and arrangement of inductive evidence; stresses practical aim of knowledge; significant rather for the indication of the way in which science was to develop than for the value of the results reached by the author; written in Latin.

Studies

1. "Of Studies": Has this essay any structure or is it inorganic? What devices are used for marking transitions between sentences and main divisions of the thought, if any? What is the difference between Bacon's use of antithesis and balance and Lyly's? Study with care the diction: use of archaic and obsolete words; source of the vocabulary (Latin or English?); the use of rhetorical figures. Is the style similar to that of the Bible in any respects?
2. "Of Truth": Structure? How does the imagery differ from that in the essay on Studies? What does he mean by "lie"?
3. What indications of the character of the man are to be found in the essays "Of Love," "Of Great Place," "Of Wisdom for a Man's Self"?
4. Classify the themes of the Essays.
5. Compare with the Essays of Montaigne.

References: Cambridge IV. 319-335 (best for discussion of the scientific value of Bacon's work); Schelling, *English Literature During the Lifetime of Shakespeare*, 337-356 (inclines to hostile view); Scott, Introduction to edition of the *Essays* (distinctly appreciative view, with thorough study of literary qualities and sources); Jusserand III. 524-549 (like Macaulay's *Essay* in balancing character of the man against wisdom of the writer). The best edition of the *Essays* is that by M. A. Scott (Scribners).

ELIZABETHAN TRANSLATIONS

I. Translations from the Classics

1. English translations of Ovid, Herodotus, Thucydides, Sallust, Xenophon, Cicero.
2. Sir Thomas North, *Plutarch*, 1579.
3. R. Stanyhurst, Virgil's *Aeneid* (four books), 1582.
4. George Chapman, Homer's *Iliad*, 1598, 1611.

II. Translations from contemporary foreign literature

1. Thomas Hoby, *The Boke of the Courtier*, 1561, from *Il Cortegiano* by Castiglione; a famous "conduct-book," important for its influence on Spenser.
2. The Italian prose tales were translated by Fenton, Painter, and others.
3. Machiavelli's *Il Principe*, known in the original and in the garbled French version by Gentillet, exerted profound influence on Elizabethan thought and literature; the *Art of War* and *Florentine History* were known in English versions.
4. Italian poetry: Ariosto's *Orlando Furioso* translated by Harington, 1591; Tasso's *Gerusalemme Liberata* translated by Fairfax, 1600. Petrarch universally known, but usually translated piecemeal and without acknowledgment.
5. French literature: Florio's translation of Montaigne, 1603; Sylvester's translation of Du Bartas, 1590-1592. Influence of Ronsard, Desportes, and Du Bellay comparable with that of Petrarch, and transmitted in the same manner.

References: Schelling, *English Literature* etc., 262-291; Cambridge IV. 1-28; Jusserand II. 386-377; also the works on the Italian and French Renaissance in England by Einstein, Upham, Lee.

III. The English Bible

1. Partial translations made in Anglo Saxon times by Alfred and Aelfric; in the fourteenth century by John Wyclif.
2. Translations in the sixteenth century
 - (a) William Tindale translated, 1526–1530, the New Testament and the Pentateuch; this influenced *Matthew's Bible*, edited by John Rogers, 1537, and the *Great Bible*, edited by Cranmer, 1539.
 - (b) First English version of the entire Bible by Miles Coverdale, 1535.
3. The King James Bible, 1604–1611, has exerted prodigious influence on English literature.
 - (a) Because though translations from the classics and from contemporary foreign literature usually fail to render exactly the genius of the original tongue, it was possible to translate the Hebrew scriptures with such fidelity as to reproduce the spirit as well as the matter of the original.
 - (b) Because its concreteness and simplicity corrected the main faults of Elizabethan prose in diction and imagery; 93% of its vocabulary is native English, and there are only about 6000 words as against 20,000 or more in Shakspeare and 13,000 in Milton.
 - (c) Because the poetical portions of the work, retaining in the translation their emotional and imaginative value, served as a model for an English prose which should have literary distinction without the affectation of Euphuism, or the disorder and incoherence of the tracts, or the abstract and involved style of Latinized prose.
 - (d) Because its passionate earnestness and directness of appeal give the intensity found in the drama but rarely in earlier prose.
 - (e) Because its phrases and images have become imbedded in daily speech, a source of allusion more pervasive than any other, part and parcel of the style of all English authors of distinction since its time.

(f) Because of the universality of its appeal to all classes of society, whatever the degree of education; only Shakspeare being comparable in influence in this respect.

References: Professor Cook's chapter in Cambridge IV. 29-58; Gardiner's *The Bible as English Literature*, 282-396; Green, *History of the English People*, Book VII, chapter i. A good introduction to the literary study of the Bible is that by R. G. Moulton (Heath & Company).

POETRY FROM JONSON TO MILTON

I. The Transition to the Seventeenth Century

1. Michael Drayton (1563–1631)

(a) Significant because his work reflects the course of English poetry from the time of the sonnet cycles to the birth of Dryden.

(b) Chief works: *Idea, the Shepherds Garland*, 1593, 1606, a series of eclogues in imitation of the *Shepherds Calender* but with much less satire and moralizing; *Idea's Mirrour*, 1594, a sonnet cycle which passed through eleven editions by 1631; *England's Heroicall Epistles*, 1597, a series of letters from heroic lovers, written in couplets (compare Pope's *Eloisa to Abelard*); *Odes*, 1606; *Poly-Olbion*, 1613, 1622, an account of observation and travel in England, preserving history and legend as related to places visited; *Nymphidia*, 1627, a mock-heroic poem about Oberon and Titania. (*Poly-Olbion* is one of a number of long poems patriotic in aim and epic in style; other examples being *Albion's England*, by Warner, 1586, and *The Civill Wars*, by Daniel, 1595–1609.)

2. John Donne (1573–1631)

(a) Most of his poems collected and published 1633, 1635, but written 1592–1602; these poems Elizabethan in time but their chief influence felt in the seventeenth century.

(b) Themes: songs and sonnets mainly of an erotic type; satires; devotional poems.

(c) Significant for his rebellion against Petrarchism (compare Nash, and the sonnets of Shakspeare); for his inequality of style and subtlety and ingenuity of thought; for his disregard of convention, and for his use of conceits drawn from scientific and out of the way sources; his imagery, however, not intended for ornament so much as for the expression of highly original and imaginative thought; somewhat similar to Browning.

(d) Representative poems: *Go and Catch a Falling Star* and *Love's Deity* (cynicism, contempt for Petrarchistic ideal); *The Ecstasy* (shows his peculiar style and intellectual subtlety); *The Storm* (notable example of graphic description); *Death* (a sonnet).

3. Ben Jonson (1573-1637)

(a) Besides his dramas and masques, Jonson wrote odes, lyrics and epigrams, printed as *Epigrams* and *The Forest*, 1616; *Underwoods*, 1640; and the prose *Timber or Discoveries*, 1641. The last contains, besides little essays on men and conduct, essays on style and poetry which show the influence of Quintilian, Horace, and Aristotle and point toward the criticism of the age of Dryden and Pope.

+ (b) Jonson's lyrics are notable for their sense of form, finish of style, indebtedness to the classics, and for their influence on Herrick and others of the "tribe of Ben."

+ Jonson and Donne also used the heroic couplet for satire and epigram.

4. Robert Herrick (1591-1674)

(a) His lyrics, about 1200 in number, written at various times but not collected and published until 1648, with the titles *Hesperides* and *Noble Numbers*; the first collection consisting of secular and the second of devotional verse.

(b) Besides Jonson's, chief influences on his work the poems of Catullus, Horace, and the Anacreontic lyrics.

(c) Themes: amorous poems free from Petrarchism or subtlety; folk customs; the transitoriness of beauty; the seasons; flowers and fairies; religious poems.

(d) Poetry marked by polish of form combined with great lyrical power; large variety of metrical forms; absence of deep feeling or serious thought.

II. The School of Spenser

1. William Drummond of Hawthornden (1585–1649) wrote many lyrics, both amorous and religious; some pastorals; a prose tract, *The Cypress Grove*, is a discourse upon death that anticipates the work of Sir Thomas Browne.

2. George Wither (1588–1677)

(a) Satire: *Abuses Stript and Whipt*.

(b) Pastorals: *The Shepherd's Hunting* (1615); *Fidelia* (1617); *Faire Virtue* (1622). These marked by true love of nature, simplicity, lyrical power, use of the four accent couplet made famous by Milton.

(c) Religious poetry: *Haleluiah*, a collection of Puritan hymns, reflecting his sympathy with Puritanism, 1641.

3. William Browne (1591–1645)

(a) *Britannia's Pastorals* (1613, 1616) imitate Spenser, but are simple and observant; patriotic in intention.

(b) *Inner Temple Masque*, performed 1614–15, influenced *Comus*.

4. Giles Fletcher (1588–1623)

(a) Like other poets in this group, links Spenser and Milton. Most important work, *Christ's Victorie*, 1610, in a modified Spenserian stanza, is in four parts: Heaven, Earth, Death, Resurrection; and illustrates growing tendency toward epic treatment of biblical material.

5. Phineas Fletcher (1582–1650)

(a) *Britain's Ida*, 1628, a version of the Venus and Adonis story written in a modified Spenserian stanza, and long attributed to Spenser.

(b) *The Purple Island*, 1633, an allegory of the human body with much moral allegory in the manner of Spenser. Compare *Nosce Teipsum*, by Sir John Davies, 1602, a philosophical poem on human nature.

(c) *The Apollyonists*, 1627, five cantos in modified Spenserian stanza, in which the story of the Fall of Lucifer is connected with the history of the Roman church and reaches a climax in the Gunpowder plot. Interesting relations to Milton.

III. Lyric Poets

1. The Cavalier Lyricists

(a) Besides Herrick, a group of court poets wrote songs and lyrics during the reign of Charles I. Chief among them were Thomas Carew (1598-1639); Richard Lovelace (1618-1658); Sir John Suckling (1609-1641).

(b) These poets notable for qualities of verse already noted in Jonson and Herrick, but with far less range and greater artificiality.

2. Writers of the religious lyric

(a) George Herbert (1593-1633) wrote *The Temple*, a collection of nearly two hundred poems, published 1633. In attention to form, suggests the Cavalier group; his fondness for conceits shows his relation to the type of poetry instituted by Donne; his passionate intensity and sincerity reveal the character of the man and the contrast between him and Herrick.

(b) Richard Crashaw (1612-1649) wrote both secular and religious lyrics. Of the first, *Wishes to his Supposed Mistress* is the most famous; of the second, *The Weeper* is notable for the grotesqueness of its conceits, while the *Hymne to St. Teresa* is passionate and powerful.

(c) Henry Vaughan (1621-1695) published *Silex Scintillans* 1650, 1656; owed much to Herbert, but with stronger tendency to mysticism; imaginative power manifest in *The World* and *They are all gone into the World of Light*. In *The Retreat* suggested the main thought of Wordsworth's ode on Immortality.

(d) William Habington (1605-1654) wrote *Castara*, a collection of love poems, together with many religious lyrics.

(e) Francis Quarles (1592-1644) is remembered for his *Emblemes*, 1635.

IV. Beginnings of Pseudo-Classicism

1. The three main tendencies in seventeenth century poetry thus far considered:

(a) The school dominated by Jonson and Herrick represents the classical impulse toward perfection of form.

(b) The Spenserian group represents the growing interest in long narrative and epic poems partly religious, partly historical and patriotic.

(c) The conceitists (Donne, Herbert, Crashaw, etc.) represent not only the decadence from Elizabethan imaginative and lyrical power and a new artificiality distinct from the artificiality of Petrarchism, Euphuism, etc., but also an increasingly religious tone of poetry reflecting sincere feeling, often expressed in the grotesque and over-wrought imagery characteristic also of Puritan poetry and prose.

2. The group now to be considered represents the further development of classicism into a poetry that stresses form above content. The ode replaces the older pastoral and sonnet; the couplet becomes epigrammatic; "fancy" takes the place of imagination; medieval abstractions become mere conventions; classical allusion and studied phrase lead to a new poetic diction. Chief exemplars of this tendency: Waller; Denham; Cowley; Davenant.

3. Edmund Waller (1605/6–1687)

(a) His *Poems* published 1645; translation of a part of Virgil, 1658; *Divine Poems*, 1685; about 5000 lines in all.

(b) Distinguished for some fine lyrics, which however are imitative, not original; other lyrics marked by triviality, gallantry, cynicism. Chief reasons for the great influence exerted by him to be found in his popularizing of the closed couplet; in his theory that the function of poetry is to please; and in the example which he set for regarding polish and elegance as the chief duty of a poet.

(c) Before Waller, the heroic couplet long known. Chaucer used it, but in flexible form, in a large portion of his work; Spenser used it in satirical verse; Shakspeare in parts of *Love's Labour's Lost*; Joseph Hall in his satires (*Vergidemiærum*, 1597, based on Juvenal) gave it much of the point and epigram dear to later times; Jonson, who was Waller's master, also used it in his satires; Drayton, in his *Heroicall Epistles*; and George Sandys, in his versions of Ovid, 1626, and of the *Aeneid*, Book I, 1632, showed its possibilities as a medium for translation of the classics.

4. Sir John Denham (1615–1668)

(a) Translated part of the *Aeneid* into heroic couplets.

(b) *Cooper's Hill*, 1642; in heroic couplets; combines description with moral reflection; the description being general, not specific, and the style conventional but concise and antithetical.

5. Abraham Cowley (1618-1667)

(a) *The Mistress*, 1647, amoric poetry marked by frigidity, conventionality, conceits.

(b) *Pindarique Odes*, 1656, professed to imitate Pindar's "enthusiasticall manner"; not truly Pindaric in form; filled with abstractions and conceits; exerted great influence on succeeding pseudo-classic poets.

(c) *Davideis*, 1656, a sacred epic, designed in imitation of Virgil, but only four of the twelve books written; pedantic and labored, but illustrates tendency that was to culminate in Milton; heroic couplet.

(d) Cowley's influence mainly felt in his popularizing of the ode, which became the chief lyric form in the pseudo-classic period; and in his use of the couplet for heroic narrative. His prose, *Advancement of Learning*, *Cromwell*, *Essays*, (1661), is free from the artificiality of his verse.

6. Sir William Davenant wrote an epic poem, *Gondibert* (two books published 1650); planned in five books corresponding to the five acts of a drama; poem suggests the heroic plays of Dryden in style, theme, and conception of poetry.

References: The best survey of the lyric poetry of the period is in Schelling, *Seventeenth Century Lyrics*; see also Ward's *English Poets* III.; Drayton, in Cambridge IV. 193-224; Herrick: Cambridge VII. 5-18; Courthope III. 253-265. Donne: Schelling, *English Literature* etc., 357-377; Cambridge IV. 225-256; Courthope III. 147-168. The Spenserians: Cambridge IV. 172-192; Courthope III. 9-73; 126-146. Theological and Court lyrics: Cambridge VII. 1-54; Courthope III. 118-146; 169-333. Classical group: Cambridge VII. 55-81; Courthope III. 271-284; 334-385.

SEVENTEENTH CENTURY PROSE BEFORE DRYDEN

I. The Prose of Learning and Scientific Inquiry

1. Bacon's scientific works belong to the early part of the century.
2. Robert Burton (1577-1640)

(a) *The Anatomy of Melancholy*, 1621, purports to be a scientific inquiry into the definition, causes, symptoms, and properties of melancholy; its cure; with a special study of love melancholy and religious melancholy.

(b) Style marked by pedantic quotation of authorities; ill-digested masses of material; humor; interest in human nature.

(c) Influenced Sterne's *Tristram Shandy*, Lamb, Coleridge, etc.

3. Sir Thomas Browne (1605-1682)

(a) *Religio Medici*, written about 1635 for private use, published 1642, 1643; immense popularity due in part to its freedom from the religious controversy of the time; in part to the charm of its style and of the personality revealed in its pages.

(b) *Hydriotaphia* or *Urn Burial*, and *The Garden of Cyrus*, 1658. The first, inspired by the discovery of some burial urns at Norfolk, is an essay on modes of burial, and a series of reflections on death, fame, and immortality.

(c) Style intimately revealing, imaginative, rhythmical, erudite; curious in texture, in subject, in intellectual quality.

4. Thomas Fuller (1608-1661)

(a) *The Holy War* (1640); *Holy and Profane State* (1641); *The Worthies of England* (1662).

(b) Notable for skill in characterization and for his wit.



5. Izaak Walton (1593–1683)

(a) *Compleat Angler* (1653); *Lives* (of Donne, Herbert, Wotton, and others) published separately at various times; collected, 1670.

(b) Less pedantic than others included in this section, he shows the spirit of the antiquary, combined with that of the lover of nature; his style charming for its simplicity.

II. Travel, History, Political Science

1. Books of travel by Purchas (1613), Sandys (1615), and others.

2. Historical works by Bacon (*Henry the Seventh*), Raleigh (*History of the World*), and others.

3. Thomas Hobbes wrote (1651) *Leviathan*, "the matter, form, and power of a commonwealth."

III. Theological Writers

1. Richard Baxter, *The Saint's Everlasting Rest*, 1649/50.

2. Jeremy Taylor, *Holy Living* (1650); *Holy Dying* (1651).

References: No satisfactory history of English prose in the seventeenth century exists. For the writers in group I., consult Cambridge VII. A convenient edition of Browne's principal writings, with an introduction by Professor Herford, is published in *Everyman's Library*.

JOHN MILTON (1608-1674)

I. First Period (1608-1639)

1. Poems written while a student at Christ's College, Cambridge, 1625-1632.

(a) *On the Morning of Christ's Nativity* (1629); unites Pagan and Christian elements in the manner of Renaissance poets; anticipates the conception, in *Paradise Lost*, that heathen deities, representatives of Satan, were put to flight by the coming of Christ; shows sympathy with the beauty of old religious faiths, not hatred; style disfigured at times by conceits, but a poem filled with lyrical beauty despite its learning.

(b) Seven Latin elegies, written 1625-1629, valuable for autobiographical details: his relations to several friends; an early love affair; his interest in London crowds and theatres; his conception of the poet's function.

(c) Some experiments in verse, such as metrical versions of some Psalms, a speech for a vacation exercise at college, some elegiac poems, a tribute to Shakspeare.

(d) The famous sonnet *On Being Arrived at the Age of Twenty Three*.

2. Poems written at Horton (1632-1638)

(a) *L'Allegro* and *Il Penseroso* (1634); studies in contrasted moods, representing what were to him the two sides of a well proportioned life; exactly balanced in structure; the setting that of an "ideal day," though this is not strictly followed.

(b) The Masques: *Arcades*, a fragment, 1633; *Comus*, 1634, published 1637. *Comus* unites classical studies of Milton with elements characteristic of the Renaissance; sources and analogues in Spenser (his theory of Beauty, and the Bower of Bliss); Peele, *The Old Wives Tale*; Fletcher, *The Faithful Shepherdess*; Jonson's masque of *Pleasure Reconciled to Virtue*. Distinguished from usual type of masque

by greater amount of story, seriousness of tone, lyrical beauty, perfection of form.

(c) *Lycidas* (1637), published in the collection of elegies in memory of Edward King, 1638; a pastoral dirge which observes many of the conventions of the *genre*, but individual in style, thought, and beauty. Sources and analogues in Theocritus, Virgil, and Spenser.

3. Poems belonging to the period of foreign travel, 1638-1639.

(a) Six Italian sonnets, showing the influence of Petrarch, and perhaps reflecting an experience in Italy.

(b) *To Manso*, a Latin verse epistle addressed to a man of letters whom Milton met at Naples; poem important for indication that Milton contemplated an Arthurian epic.

(c) *Epitaphium Damonis*, a pastoral dirge of great beauty, written in Latin, in memory of his friend Diodati, and containing further references to the projected Arthurian epic.

4. These poems were collected in 1645 and published under the title "Poems of Mr. John Milton, both English and Latin, composed at several times."

II. Second Period (1640–1660)

1. This period important chiefly for the prose works; Milton engaged in teaching, 1639–1647; Secretary for Foreign Tongues, 1649–1660; completely blind after 1652.

2. Chief Prose Works

(a) *The Reason of Church Government* (1642); one of the most important sources of knowledge concerning his life and opinions.

↘ (b) *The Doctrine and Discipline of Divorce*, 1643.

(c) *Education*, 1644.

(d) *Areopagitica*, 1644; a defence of the liberty of the press.

(e) *Tenure of Kings and Magistrates*, and *Eikonoklastes*, 1649, deal with right of people to dethrone a monarch.

↘ (f) *A Free Commonwealth*, 1660; proposes an oligarchy, not true republic; possibly caused loss of secretaryship and arrest, August–December, 1660.

3. Poems

(a) Most of the Sonnets belong to this period; these approach more nearly the Italian form and imitate Petrarch rather in the use of themes drawn from religion, politics and the life of the poet than in the Elizabethan sense. Several are addressed to women; others to intimate friends; a third group deals with politics and statesmen, and the fourth is autobiographical.

(b) Some few translations belong here, chiefly from the Psalms, and the pathetic Latin ode to John Rouse (1646) librarian at Oxford, in which Milton longs for the return of the Muse of Learning and an age of sounder hearts.

III. Paradise Lost

1. Published 1667, in ten books; second edition, dividing books vii and x of the original, making twelve books in all, 1674.
2. Inception from 1641; chief documents are his *Epistle to Manso*, the *Epitaphium Damonis*, the *Reason of Church Government*, and his *Common-place Book*. Hesitated between Arthurian and Biblical subject; epic or Greek tragedy. By 1642 had several outlines on Fall of Man; began work soon after. Influenced by Spenser, Tasso, and Renaissance theory of a poet's function and of the epic.
3. Sources and analogues: Many epics and dramas on biblical subjects throughout Europe in the seventeenth century. Milton possibly influenced by Andreini (*Adamo*, Italian drama, 1613); Du Bartas (*Divine Week*, translated by Sylvester, 1605); Vondel (*Lucifer*, Dutch drama, 1654). Other poems by Vondel, the *Adamus Exul* by Grotius, and English poems by Giles and Phineas Fletcher may have had influence. Real significance is not in direct borrowing; rather in proof of widespread interest in such subjects; like Dante, Milton sums up an epoch; his poem is a literary epic, but is the result of something analogous to "epic ferment." Error to regard it as the result of his despair over the failure of the Commonwealth; in inception and in a considerable part of the writing it proceeds from a very different mood.
4. Contents: Book I. Satan and Beelzebub arouse their followers from the Lake of Fire; Pandemonium built. II. The Parliament in Pandemonium; Satan chosen for embassy to Earth; the occupations of his followers during his absence; his flight through Chaos. III. The consultation in Heaven; Satan's arrival at the World (Ptolemaic cosmogony); interviews Uriel in the Sphere of the Sun; arrives at Earth near Eden. IV. Satan visits Eden, learns the conditions on which Man may remain there; Uriel warns Gabriel, who thwarts Satan's first attack. V.-VIII. Raphael warns Adam; relates the story of Satan's rebellion and fall; gives an account of the Creation. IX. Satan succeeds in his plot. X. Adam and Eve sentenced; Satan's return and account of his victory; remorse of Adam and Eve. XI, XII. Michael, sent to drive Man from Paradise, shows, in vision, the history of the race; the expulsion.

IV. Last Works of Milton

1. *Paradise Regained*

(a) Several subjects from the life of Christ in Milton's list of 1640-1641; subject of Christ's victory over Satan implicit in *Paradise Lost*; the poem probably written 1665-1667; published 1671.

(b) Sources and analogues in the book of Job, which Milton regarded as an epic; in Giles Fletcher's *Christ's Victorie* (of value only as an analogue); and in the biblical account of Satan's temptation of Christ.

(c) The poem, which is in four books, is less effective than *Paradise Lost* because of its artificiality in comparison with the biblical narrative; its consequent failure to be convincing; the lack of creative imagination; the tyranny of religious dogma.

2. *Samson Agonistes*

(a) Published 1671; this subject also included in the list of 1641, and in his choice of Greek tragedy as his model Milton realizes his earlier inclination toward drama; not intended as an acting drama.

(b) Sources and analogues: Besides the narrative in Judges (chapters xiii-xvi), a drama by Vondel on the same subject (1660) is analogous, though not a true source.

(c) Significance consists in the analogy between the theme and the mood of Milton after the Restoration; in the extraordinary variety and effectiveness of the versification; in the freedom from ornament and allusion, on which compare the Elizabethan prodigality of the early poems.

3. To this period also belong a text book on Grammar, a *History of Britain* (1670), and the second edition of the *Minor Poems*, with some additions (including poems of the second period), 1673.

Studies

1. On the early poems
 - (a) Find illustrations in the texts of the characteristics named in the Outline.
 - (b) Compare *Comus* with other masques, e. g. one of Jonson's.
 - (c) Relation of these poems to Elizabethan poetry.
 - (d) Milton's use of Nature.
2. On the works of the second period
 - (a) From the sonnets, the Latin elegies (i, v, vi, vii), the Latin epistle to his father, the *Reason of Church Government*, summarize the autobiographical material.
 - (b) Make an outline of *Areopagitica*, testing its value as argument.
 - (c) Characteristics of Milton's prose; on which compare Bacon.
3. On *Paradise Lost*
 - (a) The best books to read are the first, the second, and the ninth.
 - (b) Compare with the *Aeneid* as to management of the action; unity of the plot; use of epic conventions; heroic simile; the speeches.
 - (c) Compare the verse with that of *Hamlet* or *The Tempest*.
 - (d) Study the characterization of the speakers in Pandemonium and the construction of the speeches as arguments.
 - (e) (Milton's diction as compared with Shakspeare's.)
 - (f) Milton's use of biblical material. Of classical allusion.
 - (g) Has the poem a hero?
4. On *Samson Agonistes*
 - (a) Read Milton's introduction and discuss the relation of the drama to Greek tragedy.
 - (b) Compare it with *Comus* as to action, verse, style. Criticize Macaulay's comparison.
 - (c) The autobiographical significance.
 - (d) Passages from Milton's works illustrating his attitude toward the drama.

References: The best brief biographies are those by Pattison (*English Men of Letters*) and Raleigh (Putnam). Professor Saintsbury's essay in Cambridge VII. 108-161; Courthope III. 378-421, and the Introduction (Moody) to the Cambridge edition of the Poetical Works supply both biographical and critical material. For the prose, the most convenient edition is that in the Riverside Literature Series (Lockwood); this also contains several early biographies; see also Morley's selections from the prose, valuable for the autobiographical passages, and Corson's *Introduction to Milton* (Macmillan). The best single volume edition of the poems is the Cambridge (Houghton), which is noteworthy for the separate introductions to the several poems. On the verse, see this book and also Corson, *Primer of English Verse*, 193-220. The great authority on Milton is Masson, *The Life of John Milton*, six volumes. Of the innumerable essays, those by Lowell, Macaulay, Dowden, Leslie Stephen may be consulted. Woodhull's *The Epic of Paradise Lost* is useful for its summaries of plots of analogous works.



JOHN DRYDEN (1631-1700)

I. Dramatic works

1. Most of these belong to the period 1665-1678

(a) Heroic plays, such as *The Conquest of Granada*, *Aurengzebe*, etc.; written in couplets; unreal in character and situation, stressing love interest, showing "poetic justice"; style full of bombast and rant.

(b) Comedies, such as *Marriage à la Mode*, *The Spanish Friar*, etc.; comedies of manners marked by coarseness; prose and verse.

(c) Imitations of Shakspeare, such as *All for Love* (*Antony and Cleopatra*); in blank verse; conventional style; "heroic" rather than dramatic.

II. Poetical Works

1. For the most part written in the heroic couplet, in the satires usually close but in the later works, such as the *Fables*, flexible in management of pauses and rhymes, often with six accents. Few lyrics apart from the Odes. Distinguished for clarity of form, epigram, wit, satire, verse-essay.

2. Satirical and Controversial poems

(a) *Absalom and Achitophel*, 1681; second part, in collaboration with Tate, 1682. A political satire, based on biblical story used as allegory of political conditions; notable for portraits of Absalom (Monmouth), Achitophel (Shaftesbury), and Zimri (Buckingham).

(b) *MacFlecknoe*, 1682; a literary satire, forerunner of the *Dunciad*.

(c) *The Medal*, 1682; political satire attacking Shaftesbury.

(d) *Religio Laici*, 1682; verse-essay defending Anglican church.

(e) *The Hind and the Panther*, 1687; a beast fable (compare *Mother Hubberds Tale*); apology for Catholics (Hind) as against Anglicans (Panther); other characters are the Wolf (Calvinists) and Fox (Socinians).



3. Odes and Lyrics

- (a) *Ode to the Memory of Mrs. Anne Killigrew*, 1685.
- (b) *Song for St. Cecilia's Day*, 1687.
- (c) *Alexander's Feast*, 1697.
- (d) Lyrics from the dramas, and many occasional poems.

4. Translations

- (a) These very numerous; differ in important respects from the translations of the Elizabethan period; show increasing interest in translation characteristic of Classicism.
- (b) Chief translations: *Eclogues*, *Georgics*, *Aeneid* of Virgil, 1697; many selections from Ovid; others from Juvenal, Horace, Lucretius, Theocritus, etc.; the *Fables* (1700), include five translations from Chaucer (one the pseudo-Chaucerian *Flower and the Leaf*); three from Boccaccio; others from Ovid; first book of the *Iliad*, etc.


 III. Criticism

1. As a critic, Dryden notable for good sense, frank appreciation of earlier English poets, openness of mind. His prose marked by colloquial ease, simple directness, freedom from pedantry and all affectation; first modern prosaist.
2. Most of his criticism contained in his Prefaces, such as,
 - (a) *Essays on Dramatic Poesy*, 1664, 1668. *Of Heroic Plays*, 1672. These defend the English stage against the French, show his appreciation of Shakspeare and advocate rhyme in tragedy. Chief sources Aristotle and Corneille.
 - (b) Preface to the *Fables*, 1700; distinguished for view of Chaucer, on which he differs from most Augustan criticism, and for the comparison between Homer and Virgil.
 - (c) Other important Prefaces are those to his translation of Virgil (on epic poetry); to the translation of Ovid (theory of translation); to the collection of poems called *Sylvae* (theory of translation); and to the translations from Juvenal, etc., (remarks on Milton and Spenser)

Studies

1. How do Dryden's lyrics differ from those of the Elizabethan period?
2. Compare the portraits of Absalom, Achitophel, Zimri, with those of the Canterbury pilgrims in Chaucer's *Prologue*.
3. The couplet, as practised by Dryden.
4. Dryden's *Palamon and Arcite* compared with Chaucer's *Knight's Tale*.
5. Dryden's view of Chaucer and Shakspeare.
6. Dryden's dramatic theory.
7. The prose style of Dryden (compare Bacon and Milton).
8. Differences between Dryden's translations (see the Prefaces as well as some of the work) and those of the Elizabethan period.

References: The best brief biographies are those by Saintsbury (*English Men of Letters*) and Leslie Stephen (*Dictionary of National Biography*); Essays by Johnson, Lowell, and others; Courthope III. 482-533 (poetry) and IV. 397-453 (drama); Garnett, *Age of Dryden*, 7-41. The Preface to the *Fables* is reprinted in Bronson's *English Essays*; a convenient edition of the dramatic criticism is published in Holt's *English Readings* (edited by Strunk); for the full body of his criticism see the edition by Ker, published by the Oxford University Press.

CONTEMPORARIES OF MILTON AND DRYDEN

I. Poets

1. Andrew Marvell (1621-1678)

(a) Assisted Milton as Latin Secretary under Cromwell.

(b) *Garden Poems*, *Bermudas*, *Ode on Cromwell's Return*, etc., written about 1650, published 1681, show great lyrical power, sincere love for nature, mastery of form.

(c) *Satires*, written about 1670, published 1689; heroic couplet.

2. Samuel Butler (1612-1680)

(a) A satirist of his times, rather than a partisan.

(b) *Hudibras*, 1663, 1664, 1678; a mock-heroic poem in the manner of *Don Quixote*, written in four-accent couplets, and attacking the Presbyterians; uses caricature rather than characterization; is notable for many contributions to our stock of familiar quotations; suggests the mock-heroic genre culminating in Swift and Pope.

(c) Many other satires and prose works.

3. John Oldham (1653-1683)

(a) Wrote odes to Jonson and others.

(b) Famous for satires, marked by invective and coarseness, but written in vigorous style.

4. Lyric poets.

(a) John Wilmot, Earl of Rochester (1647-1680)

(b) Dryden, Otway, Sedley, and others introduced lyrics into their dramas.

5. The *Essay on Translated Verse*, by the Earl of Roscommon, is an illustration of the growing popularity of the verse-essay.

II. Dramatists

1. No authorized dramatic productions were made between 1642 and the Restoration. In 1656 Davenant produced *The Siege of Rhodes*, an "entertainment of declamation and music" having some of the features of modern opera; in 1660 he opened a theatre. The French stage now replaced the Elizabethan: scene shifting, re-arrangement of auditorium and stage, introduction of actresses. The plays gave greater attention to the unities, sought elevation of style and sentiment, used couplet (blank verse being thought "low"); subjects dealt with politics and love.

2. Besides Dryden's, chief heroic plays were by Roger Boyle (*Mustapha*, 1665), Nathaniel Lee (*Nero*, 1675), Thomas Otway (*Don Carlos*, 1675).

3. Tragedy

(a) Continues romantic tragedy of the later Elizabethans.

(b) Thomas Otway wrote tragedies in blank verse: *The Orphan*, 1680; *Venice Preserved*, 1682.

(c) Nicholas Rowe, *Jane Shore*, 1714.

4. Comedy

(a) Prose comedies of manners; brilliant in wit and style; subject usually illicit love; indecent in language.

(b) William Wycherley: *The Country Wife*, 1673; *The Plain Dealer*, 1674; influenced by Moliere; coarse and brutal, but of great power.

(c) William Congreve (1670-1729): wrote both comedy and tragedy; intimate with Swift and Pope; best tragedy *The Mourning Bride*, 1697; comedies, such as *Love for Love*, 1695, and *The Way of the World*, 1700, marked by excellence of plot, scintillating wit, skill in portraiture, coarseness.

(d) George Farquhar, *The Beaux Stratagem*, 1707.

(e) Comedies were also written by Aphra Behn, Mrs. Manly, and Mrs. Centlivre.

III. Prose Fiction

1. Romances

(a) In the earlier part of the seventeenth century, romances of the *Arcadia* type continued, with repeated editions of *Amadis* and *Guy of Warwick*.

(b) The French heroic romances of Scudéry and La Calprenède were read in the original and in numerous translations. These differed from earlier romances in greater stress laid on gallantry, on decorum; marked by bombastic speeches, influenced heroic plays of Dryden and others.

(c) In England, *Argenis* (1621), a romance written in Latin by John Barclay, combined elements of the type of *Arcadia* with disquisitions on problems of government and allegory of European history of his time; translated into various tongues it exerted great influence on the heroic romances. Best English example of heroic romance is Boyle's *Parthenissa*, 1654.

(d) These romances of extreme length, filled with episodes; allegorical presentation of contemporary persons and events; literary circles founded by "the matchless Orinda" and Margaret of Newcastle discussed them.

2. The reaction against romance

(a) *Don Quixote* translated 1612, 1620, 1687; Rabelais translated by Urquhart, 1653.

(b) Taste for "novels," often called "secret histories," increased after the Restoration. These of moderate length, more realistic, appealed to the liking for scandal; written usually by "a person of Quality" or said to be translated "from the French."

(c) Congreve in his short story "Love and Duty Reconcil'd" 1692, distinguished between romance and novel, and wrote a tale of gallantry in slightly realistic vein.

(d) *Oroonoko* (1688), by Aphra Behn, combines strong humanitarian interest (cf. Rousseau) with style of heroic novel; purpose to contrast state of nature with civilization and to attack slavery.

3. John Bunyan (1628-1688)

(a) Next to Dryden, most important influence on development of modern prose. His style simple and direct, effective because subordinated to the writer's purpose; intense earnestness clothed in the homely diction of the Bible.

(b) Chief works: pamphlets of a controversial nature, 1656-1660; *Grace Abounding*, an autobiography, 1665; *Pilgrim's Progress*, part I, 1678; part II, 1684; *Life and Death of Mr. Badman* (reverses pilgrimage of Christian) 1680; *The Holy War*, 1682. About sixty works written by Bunyan.

(c) *Pilgrim's Progress* has many analogues, such as the various dream allegories of the fifteenth century; *Piers Plowman*; Lydgate's translation, *The Pilgrimage of the Life of Man*, from the French of de Guileville. It is radically different from *The Faerie Queene*. The source is in the New Testament conception of life, and in Bunyan's own "vision."

(d) The significance of Bunyan's work in relation to the novel is in its use of simple narrative in place of older artificiality of plot and style; in its abundant use of detail to give the effect of realism; in the genius by which abstractions are given the reality of living men; in its knowledge of the human heart and of life in the English villages.

4. Other writings in prose that contributed to the novel

(a) The character books. These owe something to the "characters" of Theophrastus (373-284 B. C.). In England, Joseph Hall's *Characters of Virtues and Vices*, 1608; Thomas Overbury's *Characters*, 1614; John Earle's *Microcosmographie*, 1628, were collections of character sketches, like essays, containing little narrative but important in the transition from stories of incident to the novel of character. These pioneers were followed by a host of imitators, among them Samuel Butler, and reached complete development in *The Spectator*.

(b) The new interest in biography, shown by Walton's

Lives, etc.; the autobiographies and memoirs, such as those by Margaret of Newcastle, Bunyan, Pepys (*Diary* 1660–1669; published 1828), Evelyn (*Diary* 1641–1706; published 1818); the short stories in form of letters, such as *The Letters of Lindamira*.

IV. Other Prose, 1660–1700

1. Scientific prose

(a) Isaac Newton, *Principia*, 1687.

(b) John Locke, *Essay Concerning the Human Understanding*, 1690.

2. Criticism

(a) In Jonson is to be found early statement of the theory of “rules” as true tests of literary values; like him, Milton acknowledges allegiance to Aristotle and Horace.

(b) Other contributions to neo-classic theory in works of Hobbes, Cowley, and Davenant.

(c) Highest type of criticism before the eighteenth century is found in Dryden.

(d) Criticism of the drama is found in Thomas Rymer, notorious for his attacks on Shakspeare’s plays; and Jeremy Collier, whose *Short View of the Immorality and Profaneness of the English Stage* (1698) reminds us of Gosson and precipitated hot discussion and some reforms.

3. History

(a) Edward Hyde, Earl of Clarendon, wrote his great *History of the Rebellion* near the end of his life (died 1674); this work, published 1702–1704, has been described as an “historical epic.”

(b) Gilbert Burnet, Bishop of Salisbury, (1643–1715) wrote a *History of the Reformation* (published 1679, 1714), and *History of his Own Times* (published 1723–1734).

References: Convenient handbooks covering the period are *The Age of Milton*, by J. H. B. Masterman and *The Age of Dryden*, by Richard Garnett. For the Restoration drama see Ward, *History of English Dramatic Literature*, III: 277-518; Courthope IV. 386-454; Chase, *The English Heroic Play*; Garnett, *Age of Dryden* 76-148, Gosse; *English Literature in the Eighteenth Century*, 38-72. On prose fiction consult Jusserand, *English Novel in the Time of Shakespeare*, 347-418; Canby, *Short Story in English*, 156-176; Cross, *English Novel*, 13-27. For Bunyan add Cambridge VII. 188-202; Froude in *English Men of Letters*; Dowden in *Puritan and Anglican*. Summaries of the plots of the important French romances are in Dunlop, *History of Fiction*, II. 379-394; 403-462.

PROSE FROM 1700 TO 1740

I. General characteristics of English prose 1700-1740

1. Marked by criticism of life as distinguished from the Arcadianism of the sixteenth century; by its appeal to the intellect rather than to feeling or imagination; by the subordination of style to purpose.
2. Follows the example of Dryden in colloquial ease and simplicity of diction.
3. Exerted important influence on the development of journalism and of the modern novel.

II. Daniel Defoe (1660 or 1661-1731)

1. Style marked by simplicity, discursiveness, carelessness, minute detail, narrative skill. His use of the picaresque in his novels tends to greater unity of plot; his characters are drawn from real life; his attention to detail gives verisimilitude.
2. Chief works

(a) Pamphlets, such as *The Shortest Way with the Dissenters* (1702) which according to Defoe was intended to bring the High Church party into ridicule by presenting extreme view of their position; caused imprisonment of the author.

(b) Periodicals. Defoe was connected with many newspapers, chiefly in the years 1716-1726. Earlier than this (1704-1713) he had anticipated *The Tatler* and *The Spectator* in his *Review of the Affairs of France*, a small four-page quarto, in which he introduced "*Advice from the Scandalous Club*" and also editorial comment on European and national affairs.

(c) Prose fiction (1719-1725). Defoe wrote many short fictions, such as *The Apparition of Mrs. Veal* (1706). Besides *Robinson Crusoe* (1719-1720), which is a realistic novel of incident, *The History of the Plague in London* (1722) shows skill in managing details so as to produce the effect of authentic history; *Captain Singleton* (1720), *Moll Flanders* (1722), *Colonel Jack* (1722), *Roxana* (1724) and *Jonathan Wild*

General Chas.

(1725), are all picaresque stories, purporting to be biographies, interest mainly in incident though at times showing skill in character analysis.

III. Jonathan Swift (1667–1745)

1. Style characterized by force, plainness, use of invective and sarcasm, coarseness; favorite forms are allegory, mock-heroic prose epic, elaborate irony.

2. *The Battle of the Books* (1697) deals with the famous controversy over the relative merits of Ancient and Modern writers; this was introduced by Sir William Temple, who was opposed by Richard Bentley (*Epistles of Phalaris*, 1697); Swift defended Temple.

3. *The Tale of a Tub* (1698, published 1704) religious satire under the form of allegory.

3. *Gulliver's Travels* (1726); satire of politics and learning; allegory remarkable for the way in which a simple narrative which is loved by children conceals the fiercest satire.

4. Other works: *Bickerstaff Papers* (1708); *Drapier's Letters* (1724); *A Modest Proposal* (1729). *The Journal to Stella* was written 1710–1713. Swift also wrote some poems.

IV. Sir Richard Steele (1672–1729) and Joseph Addison (1672–1719)

1. Their most important work found in their collaboration on the periodicals: *The Tatler* (1709–1711) and *The Spectator* (1711–1714). Their style marked by humor, simplicity, absence of pedantry and of sarcasm, skill in portraiture. Their aim, the reformation of manners, but their methods very different from those of Swift. The proportion of narrative in their work is small, but the careful portraits of "characters" contribute to the development of the novel.

2. Steele also important for his contributions to the drama, of which *The Tender Husband* (1705) and *The Conscious Lovers* (1722) are examples.

3. Addison also significant for his contributions to criticism, chiefly found in *The Spectator*; for some poems, such as *The Campaign* (1704); and for the Roman play, written according to neo-classic standards, *Cato* (1713).

V. Other prose of the period

1. John Arbuthnot (1667–1735), a member of the Scriblerus Club, wrote *The History of John Bull* (1713), an attack on Marlborough, and *Memoirs of Martin Scriblerus* (1741), which ridicules false learning.

2. John Dennis (1657–1733); a writer of bombastic verse and of many tragedies; a dramatic critic, chiefly of Shakspeare; attacked by Pope.

3. Colley Cibber (1671–1757) a famous actor who also wrote dramas and “improved” Shakspeare; poet laureate; lampooned by Pope; best work his *Apology*, 1740.

4. Lady Mary Wortley Montagu (1689–1762) and Philip Stanhope, Earl of Chesterfield (1694–1773) are remembered for their letters.

5. Writers of theology and philosophy: Bishop Atterbury; Lord Shaftesbury (*Characteristics of Men, Manners, etc.*, 1711); Bernard de Mandeville (*Fable of the Bees*, 1723); Lord Bolingbroke; George Berkeley; Joseph Butler (*Analogy of Religion*, 1736).



Studies

1. Read a portion of the *Journal of the Plague* or of *Robinson Crusoe*, noting the characteristics of the style; the use of detail as a means of gaining verisimilitude; the presence or absence of description, of character analysis, etc. *Robinson Crusoe* may be compared with the narrative of Selkirk (in *Captain Edward Cook's Voyage to the South Seas*, 1712); note that many romantic incidents are omitted; how then does Defoe differ from most writers of travel stories?
2. Contrast Swift's use of allegory with Spenser's and Bunyan's; his realism with Defoe's and Bunyan's; his mock-heroic devices with those of *The Rape of the Lock*. Swift's *A Modest Proposal* may be compared with DeQuincey's *Murder as a Fine Art*.
3. Addison: (a) The relation of the Coverley papers to the novel; (b) the "character" as written by Addison; (c) the portraits in Chaucer's *Prologue* compared with Addison's; (d) eighteenth century life as seen in *The Spectator*; (e) Addison's style compared with Swift's; (f) elements in Addison's theory of criticism.

References: For Defoe, see Minto's *Life* in *English Men of Letters*, especially chapter ix; Stephen, in *Hours in a Library* I. For Swift, Stephen in *Dictionary of National Biography* and *English Men of Letters*; *Selections from Swift*, in *English Readings* (Holt). Addison: Johnson, in *Lives of the Poets*; Courthope, in *English Men of Letters*; Stephen, in *Dictionary of National Biography*; Thackeray, *English Humourists* and *Henry Esmond*; Addison's papers on Milton are edited by Cook (Ginn). On the entire period consult the histories of English literature in the eighteenth century by Perry and by Gosse, and Dennis, *The Age of Pope*.

ALEXANDER POPE (1688-1744)

I. Classicism

1. Phases in the history of the classics

(a) Humanism, as illustrated by the work of Erasmus, Ascham, etc.

(b) Romantic use of classical material, shown in the classical allusions and myths in Spenser; in such poems as *Venus and Adonis* and *Hero and Leander*; in such dramas as *Antony and Cleopatra*.

(c) The application of the literary theories of Aristotle and Horace to English literature, shown in Sidney's criticism of the drama, in Jonson's dramas and critical theory, and in Dryden.

(d) The development of a theory of "kinds" and of "rules" in which the influence of French classicism is apparent, tending to a "pseudo-classicism" which dominated English literature during much of the eighteenth century.

2. Characteristics of the poetry of the age of Pope

(a) The new conception of "wit."

(b) The use of the heroic couplet as the ideal stanza; this tends to epigram and stresses clarity and form.

(c) The "tyranny of the epithet."

(d) Preference for the general rather than the concrete; the type, not the individual. This is shown both in character analysis and in description.

(e) The lack of the subjective, personal note characteristic of earlier and later periods. There are few sonnets and lyrics.

(f) Conventional use of classical allusions.

(g) The increase in didacticism.

(h) "Fancy" takes the place of imagination; romantic "extravagance" is not good form; "good sense" is the requirement.

(i) Poetry and drama must conform to the "rules."

3. Literary types: satire; comedy of manners; the ode; mock-heroic "epics"; "translations" of the classics.

II. Main phases of the work of Pope

1. His view of poetry. Found chiefly in the *Essay on Criticism* (1711), which shows the influence of Horace and Boileau. Cardinal principles center about injunctions to follow "Nature"; to use the ancients as standards; and to pay supreme attention to manner of expression.

2. Satire of contemporary life and manners

(a) *The Rape of the Lock* (1712, and, with the addition of the "machinery" of the sylphs, 1714). Illustrates comedy of manners in form of mock-heroic epic. Compare comedies of Congreve. The quarrel with Addison.

(b) *The Dunciad* (1728, 1742, 1743). Also mock-epic; satire ostensibly of the poetasters, but marred by personal spite. Theobald and Cibber. The elaborate machinery of mystification. For analogues compare *MacFlecknoe*; *The Battle of the Books*, etc.

(c) *The Satires*, with the prefatory *Epistle to Dr. Arbuthnot* (1735). The *Epistle* is a defence of Pope, also famous for the portrait of Addison (Atticus).

3. The translations and imitations

(a) The *Pastorals* (1709, but probably written earlier); these imitate the *Shepherds Calender* in their application to the seasons but are wholly different in style; they are introduced by an essay on Pastoral poetry.

(b) Various imitations and translations based on Chaucer and Ovid, following Dryden.

(c) Horace is imitated in the *Satires*.

(d) The great translations: *Iliad* (1715-1720); *Odyssey* (1725-1726). These "translate" Homer into terms of English life of the eighteenth century; illustrate the theory of following "Nature," as well as Pope's power of putting into perfect form material not original with him; and appeal to the taste of the time for pseudo-classicism. Contrast the Elizabethan translations.

Rayman

4. The verse-essays

(a) The tendency shown by the *Essay on Criticism* to put into the heroic couplet matter usually treated in prose finds illustration in the later *Essay on Man* (1732-1734) and the *Moral Essays* (1731-1735). The first shows the influence of Bolingbroke, and while vague and contradictory as a system of thought contains some of Pope's finest verse; the second combines "philosophy" with personal satire.

5. Experiments and miscellanies

(a) *Windsor Forest* (1713) is a good illustration of the conventional attitude toward Nature.

(b) *Eloisa to Abelard* (1717)

(c) *Elegy to the Memory of an Unfortunate Lady* (1717)

(d) Edition of Shakspeare (1725).

Studies

1. Find illustrations of the characteristics of pseudo-classic poetry named above.
2. What does Pope include in his conception of "Nature?"
- ✓ 3. Summarize, so far as you can, the main principles of his theory of poetry. Compare with Horace's *Ars Poetica*.
4. How far does the *Rape of the Lock* observe the "rules" for epic?
5. Compare a passage from Pope's translation of Homer with the corresponding passage in Chapman's translation and point out the differences. Compare both with Cowper's or Bryant's version of the same passage.
6. The mock-epic *genre*.

References: Discussions of pseudo-classic diction, themes, and theories of literature are to be found in Lowell's essays on Dryden and Pope; in Beers, *English Romanticism in the Eighteenth Century*, chapter ii; Pellissier, *Literary Movement in France*, chapter i; Stephen, *English Literature in the Eighteenth Century*; Courthope V. chapter i, and the section on Pope. See also Babbitt, *The New Laokoon*, Part I.

On Pope, see also the *Life*, by Stephen, in *English Men of Letters*; Courthope V. 156-185; 251-271; Dennis, *Age of Pope*, 27-64; Gosse, *English Literature in the Eighteenth Century*, 108-134; Johnson, in *Lives of the Poets*, presents the view of a man almost contemporary.

POETS CONTEMPORARY WITH POPE

I. Writers of Didactic Poetry

1. This school Augustan in style and in fondness for didactic themes; poems analogous to the *Georgics* of Virgil; blank verse.

2. James Thomson (1700-1748)

(a) *The Seasons* (1725-1730) in blank verse and diction imitative of Milton; real observation of Nature but without interpretation; "seasons" idea reminiscent of the *Shepherds Calender*; didactic; episodic and loosely knit, due to the fact that it is a development of a short poem into a sort of epic; narrative element introduced in little idyls; prodigious influence in Germany and France and the founder of a special "school" in England.

(b) *Castle of Indolence* (1748, but written many years before). Two cantos in Spenserian stanza, the first important example of a long series of such imitations in the eighteenth century. Three elements in the poem: a burlesque metrical romance; a portion of it singularly accurate in its suggestion of Spenser's style; in the second canto, conventional Augustan didacticism, praise of Liberty, etc.

3. Poems more or less closely related to *The Seasons*

(a) Earlier than *The Seasons*: *Cider*, by John Philips, 1706.

(b) Later poems: *The Chase* (1735) by William Somerville, a poem in praise of hunting; *The Art of Preserving Health* (1744), by John Armstrong; *The Pleasures of Imagination* (1744), by Mark Akenside, notable for sententious, philosophical style and blank verse modelled on Milton's; *The Fleece* (1757), by John Dyer.



4. Didactic poems chiefly religious

(a) *Night Thoughts* (1741–1745), by Edward Young; an answer to Pope's *Essay on Man* written in Miltonic blank verse. Young also wrote some tragedies (*Busiris*; *Revenge*) and a satire on the thirst for fame (*The Universal Passion*).

(b) *The Night Piece* and *Hymn to Contentment*, by Thomas Parnell (1679–1718) show influence of Milton in style and in the use of the four accent couplet. Parnell also wrote a narrative poem, *The Hermit*, in the heroic couplet.

(c) *The Grave* (1743), by Robert Blair; about 200 lines in blank verse; imaginative; excellent representative of a *genre* popular through the century.

II. Light verse: epistolary, burlesque, and lyric

1. Ambrose Philips (1671–1749) wrote some pastorals which caused a dispute with Pope and led to Gay's *Shepherd's Week*; a sentimental tragedy, *The Distrest Mother* (1712) which was puffed by Addison in the *Spectator*; and was notorious for his odes to babes and children ("namby-pamby").

2. John Philips (1676–1708) is remembered for *The Splendid Shilling*; Miltonic blank verse applied to burlesque on poverty.

3. John Pomfret wrote a notable poem, *The Choice*, in epistolary style of Horace and praising simplicity of life, language and style.

4. Matthew Prior (1664–1721) wrote many artificial but witty lyrics; a tedious didactic poem (*Soloman*); and *Henry and Emma*, a conventional "translation" of *The Nut-Browne Maid*.

5. John Gay (1685–1732) is distinguished for variety of achievement: *The Shepherd's Week* (1714) contains six eclogues, supposed to imitate *The Shepherds Calender*; travesty on pastorals but containing some realistic touches; *Trivia* (1716), mock-heroic account of journeyings about London in witty and realistic style; *Fables* (1727); *Beggar's Opera* (1728), extremely popular burlesque of Italian opera; lyrics such as *Black-Eyed Susan*.

6. William Shenstone (1714–1764) wrote a *Pastoral Ballad* filled with artificial simplicity, and *The Schoolmistress* (1742), a burlesque of Spenser's stanza and epic style, but notable for simple and realistic description.

III. Poets influenced by Milton's Minor Poems

1. John Dyer (1700–1758), *Grongar Hill* and *Country Walk*.
2. Lady Winchelsea (1661–1720), besides many poems in pseudo-classic style, wrote several short poems distinguished for appreciation of nature: *The Tree*, *Nocturnal Reverie*, *To the Nightingale*.

References: For the entire period, Dennis, *Age of Pope*; Gosse, *Eighteenth Century Literature*; Courthope, V., especially chapters ii, iii, v, vii; Pomfret's *Choice* is printed at pp. 102–105. For Thomson, besides the references given above, see the *Life* by G. C. Macaulay in *English Men of Letters*. Texts of many of the poems named are in *Eighteenth Century Verse*, edited by Lynn (Macmillan). See also Beers, *English Romanticism*.

PROSE IN THE AGE OF JOHNSON

I. Samuel Johnson (1709-1784)

1. Poetry

(a) *London* (1738); *Vanity of Human Wishes* (1749). These belong to the ethical school; in heroic couplet; notable for moral elevation, being more weighty than Pope's satires; based on Juvenal.

(b) *Irene* (1749); a tragedy; follows the "rules."

2. The *Dictionary*: plan published 1747; work completed and published, with the famous letter to Chesterfield, 1755.

3. Periodicals

(a) *The Rambler* (1750-1752).

(b) *The Idler* (1759-1760). These combine criticism with "characters" and slight narrative.

4. *Rasselas* (1759); a romance marked by slightness of story, pessimism, moral disquisition.

5. *Lives of the Poets* (1779-1781)

(a) The essays on Cowley, Milton, and Pope are most important for their critical dicta. Johnson inclines to be independent of the "rules"; stresses the moral aim of poetry; to him poetry is "the art of uniting pleasure with truth by calling imagination to the help of reason"; finds test of a poem in its popularity; condemns extravagance in thought and language.

(b) Other material on Johnson's theories of criticism in the prologues written for Garrick, notably the one on the opening of Drury Lane, and in the *Rambler*. The famous summary of pseudo-classic theory of style is in *Rasselas*, chapter x: "The business of the poet is to examine, not the individual but the species; to remark general properties and large appearances. He does not number the streaks of the tulip, or describe the different shades in the verdure of the forest."

6. The chief influence of Johnson, however, has been felt rather through his conversation, as reported by Boswell, and his noble personal character, than through his writings.

II. Johnson's Circle

1. Sir Joshua Reynolds (1723–1792); famous portrait painter; author of *Discourses* on painting and criticism.
2. Edmund Burke (1729–1797)
 - (a) *Our Ideas of the Sublime and Beautiful*, 1756; criticism of poetry and painting; influenced Lessing's *Laokoon*.
 - (b) Political writings: *Thoughts on the Present Discontents* (1770); *American Taxation* (1774); *Conciliation with the American Colonies* (1775); *Revolution in France* (1790); *Regicide Peace* (1796).
3. Edward Gibbon (1737–1794)
 - (a) *History of the Decline and Fall of Rome* (1776–1788).
 - (b) *Memoirs* (published 1796).
4. James Boswell (1740–1795)
 - (a) *Journal of a Tour of the Hebrides* (1785).
 - (b) *Life of Dr. Johnson* (1791); greatest English biography.
5. David Garrick (1717–1779)
 - (a) Famous for the revolution in style of acting introduced by him: passionate representation of Hamlet, Macbeth, Richard III, etc., in place of cold and stilted manner of the time.
 - (b) Manager of Drury Lane; his company including Mrs. Cibber and Peg Woffington.
 - (c) Author of comedies, prologues, etc.
6. Oliver Goldsmith (1728–1774)
 - (a) Poetry: *The Traveller* (1757; published 1764); didactic and descriptive poem in heroic couplets. *The Deserted Village*, (1770) marks triumph in his use of the couplet; melody, grace, pathos and humor.
 - (b) Fiction: *The Vicar of Wakefield* (1766). (See Outline on the Novel.)
 - (c) Dramatic Work: *The Good Natur'd Man* (1768); *She Stoops to Conquer* (1773). (See Outline on Eighteenth Century Drama.)
 - (d) Criticism: After 1757 wrote many reviews and essays; *Enquiry into the Present State of Polite Learning* (1759); satire in *Citizen of the World* (1762). His criticism vacillates between pseudo-classic type and hints of the approaching romantic revival.

III. The Novel

1. Samuel Richardson (1689-1761)

(a) *Pamela* (1740); the first modern novel; a series of letters exchanged between Pamela, a virtuous servant girl, and her parents; her "virtue rewarded" by marriage with her employer, "Mr. B."

(b) *Clarissa Harlowe* (1748); similar in theme and method though dealing with people of higher station; far better plot construction, leading to tragedy.

(c) *Sir Charles Grandison* (1753); designed to present the perfect hero, in order to atone for the attractiveness of his villain Lovelace (*Clarissa Harlowe*) and to counteract the "Evil Tendency" of Fielding's *Tom Jones*; *dramatis personæ* include "Men, Women, and Italians"; a morality in the garb of prose fiction.

(d) Richardson's favorite method to tell the story by means of letters; amount of incident small; chief importance lies in study of character, yet these characters are comparatively simple representations of vices and virtues; sentimental moralizing.

2. Henry Fielding (1707–1754)

(a) Wrote several comedies and farces 1730–1737.

(b) *Joseph Andrews* (1742); begun as a parody on *Pamela*, but develops into a comic epic, influenced by Cervantes and the picaresque romances.

(c) *Jonathan Wild* (1743); written to illustrate the thesis that greatness does not necessarily involve goodness; elaborate irony.

(d) *Tom Jones* (1749); perfect example of the comic epic in prose; story told directly, not through letters; ridicules sentimental morality of Richardson; notable for plot construction, realism, vividness of characterization.

(e) *Amelia* (1751); Griselda-like story of heroine married to weak but devoted man (Captain Booth); plot complicated by long episodic “stories” of the characters as they are introduced.

(f) Fielding superior to Richardson in directness with which story is told; in presenting complex characters; in realism. His theory of a novel a combination of “history” and “comic epic.”

3. Laurence Sterne (1713-1768)

(a) *Tristram Shandy* (1759-1767) lacks plot and incident, unity and coherence; a medley of out-of-the-way learning from Burton's *Anatomy of Melancholy*, Rabelais, etc. Notable for wild eccentricities of style, combined with passages flawless in execution; for humor and pathos, and for skill in characterization.

(b) *A Sentimental Journey* (1768).

4. Tobias Smollett (1721-1771)

(a) Picaresque stories: *Roderick Random* (1748); *Ferretine Pickle* (1751); *Ferdinand Count Fathom* (1753). These stories marked by coarseness and brutality; by realism; satire in the manner of Swift. *Roderick Random* introduces the story of the sea.

(b) Later novels: *Sir Launcelot Greaves* (1762); *Humphrey Clinker* (1771). The last is a story told in letters, but with greater variety than possible to Richardson, and introducing a number of cleverly drawn portraits.

5. Other fiction

(a) *The Castle of Otranto* (1764), by Horace Walpole, introduces Gothic Romance later developed by Mrs. Radcliffe and others, and contributing both to the new Romanticism and to the historical tales of Scott.

(b) *The Vicar of Wakefield* (1766), by Goldsmith; conventional incidents and character types; excellence due to portraiture and style rather than to plot construction; notable for purity and optimism.

(c) *The Man of Feeling* (1771), by Henry Mackenzie; sentimental romance influenced by Sterne and by sentimental comedy warred on by Goldsmith and Sheridan.

(d) *Evelina* (1778) and *Cecilia* (1782); comedies of manners by Frances Burney; important for influence on later work of Maria Edgeworth and Jane Austen.

IV. Other Prose

1. Letters

(a) Philip Stanhope, Earl of Chesterfield: *Letters* (1774).

2. History and Political Science

(a) David Hume, *History of Great Britain* (1754–1762).

(b) Adam Smith, *Wealth of Nations* (1776).

(c) Sir William Blackstone, *Commentaries on the Laws of England* (1765–1769).

(d) *Letters of Junius* (1769–1772).

3. Description of Nature

(a) Gilbert White, *Natural History of Selborne* (1789).

References: On the entire period, see Gosse, *Eighteenth Century Literature*, and Seccombe, *The Age of Johnson*. Selections from the writings of the authors named in this section, with bibliographies, are to be found in Alden's *Readings in English Prose of the Eighteenth Century* (Houghton). For Johnson, see also Stephen's *Life* in *English Men of Letters*; Macaulay's *Essay*; Courthope V. 201–209; and the *Chief Lives of the Poets*, with introduction and the essays by Macaulay, Carlyle, and Arnold (Holt). For Goldsmith, see the biographies by Black and Dobson; the *Essay* by Macaulay; Thackeray, in *English Humourists*; a convenient edition of the plays is in the *Belles Lettres Series* (Heath). For the Novel, see Cross, *Development of the English Novel*; Raleigh, *The English Novel*; Thackeray's *English Humourists*; Dobson's *Fielding and Richardson* in the *English Men of Letters*, and *The Life and Times of Sterne*, by W. L. Cross. Novels by Fielding are reprinted in *Everyman's Library*; a convenient edition of *Tristram Shandy* is in the *Temple Classics*.

THE DRAMA IN THE EIGHTEENTH CENTURY

I. Shakspeare

1. During the greater part of the century, Shakspeare was attacked for his violation of the unities; for intermingling comedy and tragedy; for "lowness" (such as the porter scene in *Macbeth*, the "mouse stirring" and the gravediggers' scene in *Hamlet*, and the mob in *Julius Caesar*); and for violation of poetic justice, as in *Lear*. The influence of the French drama and, after 1730, of Voltaire, contributed to these opinions.

2. Alterations of most of the great plays were made for the stage; the plays were presented in costumes and manners of the century, and were declaimed in the stilted manner of the French theatre.

3. More natural mode of acting introduced by Charles Macklin (Shylock) and David Garrick (*Macbeth*) in 1741, but Garrick was responsible for further mutilations of the texts; Mrs. Siddons' representation of Lady *Macbeth* (1784) became famous.

II. Sentimental Comedy

1. Early examples in Steele's *Tender Husband*, *Conscious Lovers*, and other plays, 1703-1721.

2. Developed as special type after the middle of the century, being influenced by Rousseau and Richardson and by the French comedies of tears. These plays based on hatred of "lowness," and are sentimental domestic plays without realism, wit, or even comic situation.

3. Best examples: *False Delicacy* (1768), by Hugh Kelly; *The West Indian* (1771), by Richard Cumberland.

4. Attacked by Goldsmith in his prefaces and essays, as well as in his plays; burlesqued by Fielding in his dramas and novels; and by Sheridan.

III. Comedy of Manners

1. Oliver Goldsmith

(a) *The Good-natur'd Man* (1768) and *She Stoops to Conquer* (1773).

(b) Aimed at delineation of character and restoration of humorous situation; marked by wit and humor, and by moral purity.

2. Richard Brinsley Sheridan (1751-1816)

(a) *The Rivals* (1775); *The Duenna* (1775); *The School for Scandal* (1777); *The Critic* (1779). In these plays Sheridan warred on sentimentalism in the drama and novel; but in his *Pizarro* (1799), a free translation from the German of Kotzebue, he produced a melodramatic tragedy which became enormously popular.

(b) Sheridan's comedies constructed on the Elizabethan plan; in wit and dialogue suggest Congreve without his indecency; excel in characterization and dramatic situation.

IV. The Decadence

1. After Sheridan little of value; burletta, opera, melodrama, pantomime almost drove the legitimate drama from the stage.

2. Translations of Kotzebue's plays, with imitations by Colman and others.

3. Gothic drama such as *Lewis's Castle Spectre*.

4. Prevailing type melodramatic and stilted; theatrical without literary value.

References: No good history of the drama for this period exists. Hints are to be found in the various editions of Goldsmith's and Sheridan's plays, especially Nettleton's *Major Dramas of Sheridan* (Ginn) and Dobson's Goldsmith (Heath, *Belles Lettres Series*.) See also Lounsbury's *Shakespeare as a Dramatic Artist and Shakespeare Wars*; Thorndike's *Tragedy* (Houghton).

THE REACTION TOWARDS ROMANTICISM

I. Interest in medieval and earlier English literature

1. The period from 1750 to 1780 marked

(a) By sincere appreciation of Milton and Spenser, contrasted with earlier condescension and burlesque.

(b) By imaginative sympathy with medieval life and literature, shown in poetry, fiction, criticism, and scholarly research.

2. William Collins (1721-1759)

(a) At Oxford wrote *Persian Eclogues* (1743) and projected a history of Humanism; later odes on various subjects 1746, 1749.

(b) Best poems and odes: *To Liberty*; *To Evening*; *The Passions*; *On the Death of Thomson*; *Dirge in Cymbeline*; *On the Popular Superstitions of the Highlands*.

(c) Some of these poems are in the conventional style, but as a whole they are marked by imagination, feeling, freedom in versification, sympathy with earlier English poets and with popular legend.

3. Thomas Gray (1716-1771)

(a) Odes to *Spring*, *Adversity*, *Eton College* (1742); *Elegy in a Country Churchyard* (1751); collected edition of his poems (1753); *Progress of Poetry*, and *The Bard* (1757); poems from the Norse and Welsh (*Fatal Sisters*, *Descent of Odin*, *Triumphs of Owen*, *Death of Hoel*, etc., published 1768)

His *Letters* are also important for their literary criticism, their interest in nature, and the revelation of his personality.

(b) Notable for the progress shown in his poetry from Augustan conventionality to romantic interest in the medieval. The Pindaric Odes are more accurate in form than the so-called Pindarics of Cowley.

(c) Both Collins and Gray criticized by Johnson and others for archaisms, elaborate imagery, lack of "smoothness," etc. Both are distinguished for smallness of product and exquisite sense of form.



4. The Ballads

(a) Allan Ramsay (1686–1758) by his collections of songs and ballads (*Tea Table Miscellany* and *The Evergreen*) led the way for a number of Scottish poets culminating in Burns; while his *Gentle Shepherd*, a pastoral drama (1725) shows interest in simple life and nature.

(b) James Macpherson in 1760 published what purported to be translations of the Gaelic poems of Ossian.

(c) Thomas Percy, *Reliques of Ancient English Poetry* (1765), a collection of popular ballads that marks an epoch in the history of Romanticism.

(d) Thomas Chatterton, *The Rowley Poems* (1764ff); pretended copies of poems said to have been found at Bristol; imitated language of Chaucer but without exact knowledge.

(e) James Beattie, in *The Minstrel* (1771–1774), shows interest in ballads and in nature, influence of Gray and Goldsmith, and uses Spenserian stanza.

5. Gothic Romance

(a) Smollett, in *Ferdinand Count Fathom*, introduced some Gothic elements of mystery and horror.

(b) Horace Walpole, *The Castle of Otranto* (1764); scene in medieval Italy; Gothic tragedy with walking portraits, giant in armor, etc.

(c) Clara Reeve, *The Old English Baron* (1777); contemporary life in medieval setting.

(d) William Beckford, *Vathek* (1786); an eastern tale.

(e) Anne Radcliffe, five Gothic romances written 1789–1797, chief among them being *The Mysteries of Udolpho* and *The Italian*: ruined castles, mysterious doors, supernaturalism, conventional types, the interest being mainly in thrilling incident.

(f) “Monk” Lewis, *The Monk* (1795).

(g) These romances melodramatic rather than Elizabethan; extravagant in imagination; supernatural and horrible in incident; lead to historical romance.

1

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6. Criticism and Scholarship

- (a) Young, in *Conjectures on Original Composition* (1759), inclines to romantic individualism and criticism of Pope.
- (b) Reactionary elements mingled with convention in critical pieces by Goldsmith.
- (c) Bishop Hurd, in his *Letters on Chivalry and Romance* (1762) criticizes Pope's injunction to follow nature; shows romantic appreciation of Spenser; holds that each author is to be judged in accordance with his genius and that of his time, not by "rules" or "kinds."
- (d) Joseph Warton (1722-1800) wrote *The Enthusiast* (about 1740), in which he praised the Elizabethans; edited Virgil (1753), with essays on poetry; wrote an essay on Pope (1757), and edited Pope's works (1797).
- (e) Thomas Warton (1728-1790) wrote some poems romantic in tendency; *Observations on the Faery Queen of Spenser* (1754); *History of English Poetry* (1774-1781). He vacillates between romantic enthusiasm and pseudo-classic theory; significant as scholar and critic.
- (f) Elements in the critical reaction: no definite creed, but distinctly romantic in preference for historical point of view and in imaginative sympathy.

II. The development of the poetry of nature, 1780-1790.

1. William Cowper (1731-1800)

(a) *Olney Hymns* (with Newton, 1779); *Table Talk* (1782); *The Task* (1785); *Translation of Homer* (1791); *Letters* (published 1824).

(b) Calvinism: sincere, gloomy, passionate. As a writer of religious verse is to be compared with Herbert, and with the eighteenth century hymnologists (Isaac Watts; Charles and John Wesley).

(c) Poetry of Nature: direct observation; sympathy; the relations between man and nature.

(d) Humor; witty character sketches; satire; epigram.

(e) A writer of some notable ballads (*Boadicea*; *Toll for the Brave*; *The Castaway*; *John Gilpin*).

(f) Uses couplets and blank verse; his poetic diction shows reaction against pseudo-classic forms and leads to Wordsworth.

(g) In his translation of Homer seeks literalness and rejects the theories of Dryden and Pope.

2. George Crabbe (1754-1832)

(a) Chief significance in this period in his *The Village* (1783); after long silence, wrote (1807-1819) several collections of poems narrative and descriptive (*The Parish Register*; *The Borough*; *Tales in Verse*; *Tales of the Hall*).

(b) Like Cowper, is interested in both man and nature, excelling both in characterization and in accurate description. His method realistic; he studies the lives of the poor but without the passionate sympathy of Burns; insists on the unpleasant aspects; does not seek to interpret or to reform.

3. Robert Burns (1759-1796)

(a) *Poems*, published 1786; second edition, with many additions, 1787; another edition, adding *Tam O'Shanter* and other poems, 1793.

(b) The return of the lyric. After Herrick and his contemporaries, very few good lyrics in English poetry until Burns, following Ramsay, Fergusson and other Scottish poets, published his poems. The excellence of his love songs.

(c) Man: Burns the best representative of the tendency of the time to find subjects for poetry in humble life. But he differs in important respects from Goldsmith, Cowper, Crabbe. In connection with this topic note also the influence of Rousseau; the prison reform movement; Wesleyanism; the movement toward democracy in France and America.

(d) Nature: Sympathy with the humble aspects of nature, common flowers and animals; illustrates the "deepening of imaginative sensibility" characteristic of Romanticism.

(e) Other elements in his poetry: humor; hatred of religious cant; variety of metrical forms.

4. William Blake (1757-1827)

(a) Poems: *Poetical Sketches* (1783); *Songs of Innocence* (1789); *Songs of Experience* (1794). Prophetic Books: *The Book of Thel* (1789); *The Marriage of Heaven and Hell* (1790); *Jerusalem*, and *Milton* (1804).

(b) Shows the influence of the Elizabethans and of the ballad revival.

(c) Love of animals and of childhood. His poems on these subjects marked by felicity of expression and lyrical form, by simplicity without condescension; they may be compared with similar themes treated by Burns and Wordsworth.

(d) In mysticism and love of the marvelous anticipates important phases of poetry in the nineteenth century.

(e) Besides his literary work, Blake was famous as an artist and engraver. His designs for *The Grave* (Blair), for Chaucer's *Canterbury pilgrims*, for the book of Job, and for Dante, are noteworthy.

Studies:

1. Note the progress from pseudo-classic diction and forms in the work of Gray by comparing one of the earlier Odes with *The Fatal Sisters*.
2. Study *The Progress of Poesy* and *The Bard*: as to fusion of conventional and romantic elements; as to form; in comparison with the odes of Cowley.
3. Can you distinguish any differences between the poetry of Collins and that of Gray?
4. Find in your text illustrations of the characteristics of Cowper's poetry named in the Outline. Of the poetry of Crabbe. Of Burns.
5. Compare the archaisms of Chatterton with those of Spenser and with the language of Chaucer.
6. The relations of Burns to his Scottish predecessors.
7. The treatment of Nature in the poetry of Cowper, Crabbe, Burns.
8. Studies in the blank verse represented by this group of poets.
9. Burns and Herrick.

Reference: On the period prior to 1780, Gosse, *Eighteenth Century Literature* and Courthope, volume V. On the entire period, Beers, *English Romanticism in the Eighteenth Century*. Short discussions of Gothic Romance are found in the histories of the novel by Cross and Raleigh; Dunlop, *History of Fiction*, II. 577-587, may be consulted for abstracts of the plots of the chief exemplars of the type. For Gray, see the selections in the Athenaeum Press Series, with the introduction; Gosse, in *English Men of Letters*; and the essays by Lowell and Arnold; for a hostile contemporary view, Johnson's *Life* is notorious. For Burns, see Athenaeum Press edition; Shairp's *Life*; and the essays by Carlyle, Hazlitt, Stevenson.

THE ROMANTIC TRIUMPH

I. Some definitions of Romanticism

1. "The revival of the Medieval."
2. "The Renaissance of Wonder."
3. "The deepening of imaginative sensibility."
4. "The essential classical element is that quality of order in beauty . . . It is the addition of strangeness to beauty that constitutes the romantic character in art."

II. William Wordsworth (1770-1850)

1. After leaving Cambridge (B.A., St. John's College, 1791), travelled in France; wrote *Descriptive Sketches* (1793); *Guilt and Sorrow* (1793-1795); *The Borderers* (a tragedy, 1795-1796). These works show interest in nature and humble life, as well as effect of tragic events in France.

2. Acquaintance with Coleridge, 1796; result in *Lyrical Ballads* (1798), which contained, besides other pieces by the two friends, *The Ancient Mariner*. Aim of the poets to give poetic charm to events and scenes of common life, and to make the supernatural seem real; the "Advertisement" also declares war on conventional poetic diction.

3. After travels in Germany (1798-1799) settled in the Lake country; given office in customs, 1813; poet-laureate, 1843.

4. Main groups of his poems

(a) Nature poems, such as *Tintern Abbey*, *Expostulation and Reply*, *The Tables Turned*, *The World is too much with us*, *Daffodils*, *Peele Castle*, and the longer works *The Excursion* (1814), *The Prelude* (published 1850), and *The Recluse* (published 1888).

(b) Childhood, such as *Lucy Gray*, *We are Seven*, etc.

(c) Pastorals, such as *The Old Cumberland Beggar* and *Michael*.

(d) Medieval themes: *Hartleap Well*; *The White Doe*.

(e) Odes: *Duty*, *On the Intimations of Immortality*, etc.

(f) Classical themes: *Laodamia*; *Dion*, etc.

(g) Sonnets: in this field he is comparable with Milton. Note that the sonnet was almost unknown in England from Milton to Wordsworth.

5. Wordsworth's theory of poetry: simple themes; language the same as that of ordinary life; rebels against the theory of poetic diction held by Pope and his school. Literary criticism contained mainly in the Prefaces to the second edition of the *Lyrical Ballads* (1800); to *The Excursion* (1814), and to the collected edition of his *Poems* (1815).

6. Wordsworth's theory of Nature: transcendental; is both realistic and interpretative; values meditation and a "wise passiveness."

7. Note the wide range of his themes; his mastery of blank verse, sonnet, ode; his lyric power; his appeal to thought; his complete break with the pseudo-classic tradition.

III. Samuel Taylor Coleridge (1772–1834)

1. While a student at Christ's Hospital influenced by the *Sonnets* of Bowles (1789). After some experiments, wrote two great odes: *To the Departing Year* and *France* (1796, 1798), and a group of nature poems: *Frost at Midnight*; *Fears in Solitude* (1798)
2. Greatest poems: *The Ancient Mariner*; *Kubla Khan* (1797), and *Christabel*, (1797–1800). These show the special qualities of his supernaturalism, his marvelous lyrical power, and a vividness of imagination unknown in English poetry since Milton.
3. Like Wordsworth, wrote of nature, childhood, simple life. But these not his characteristic themes, and at the last (*Ode to Dejection*, 1802) he expressed dissent from his friend's theory of Nature.
4. Dramatic works: *Robespierre* (with Southey, 1794); *Wallenstein* (translated from Schiller, 1800); *Remorse* (acted, 1813); *Zapolya* (1817).
5. Prose works: besides contributions to several periodicals, essays on political philosophy, on religion (*Aids to Reflection* 1825), etc., Coleridge attained high rank as a literary critic. His lectures on Shaksperc, (1808, 1812, 1818) show the influence of German criticism: Lessing, Kant, Schiller, Schelling. His *Biographia Literaria* (1817) adds the criticism of Wordsworth's theory of poetry; poetic diction, the themes proper to poetry; the distinction between Fancy and Imagination.

IV. Walter Scott (1771–1832)

1. Ancestry from heroes of border warfare; profoundly influenced in youth by Percy's *Reliques* and by study of legends. After study of law (admitted to the bar, 1792) and of German romantic literature (translations from Goethe and Bürger), this interest led to publication of *Minstrelsy of the Scottish Border* (1802).
2. From ballads passed to metrical romance: projected an edition of *Sir Tristrem* (published, 1804); then wrote first original narrative poem on border chivalry, *The Lay of the Last Minstrel* (1805), which was influenced somewhat by *Christabel* though wholly different in attitude toward medievalism.
3. Later metrical romances: *Marmion* (1808), a somewhat melodramatic account of defeat at Flodden; *Lady of the Lake* (1810); *The Vision of Don Roderick* (1811); *The Bridal of Triermain* (1813), *The Lord of the Isles* (1815). Later romances show flagging invention, and with the entrance of Byron into the same field Scott turned to prose. This work belongs to period of residence at Ashestiel.

4. The Novels

(a) These written during residence at Abbotsford; belong to the period 1814–1831; and begin with *Waverley* (1814). Until 1827, publication was anonymous.

(b) Aim was to write historical drama in form of prose fiction; the twenty nine novels fall into three groups: those dealing with Scotland in the seventeenth and eighteenth centuries; with England and the Middle Ages (beginning with *Ivanhoe*, 1820); and with continental Europe (beginning with *Quentin Durward*, 1823).

(c) Failure of his publishers, the Ballantynes, for £117,000 in 1826, inspired his magnificent courage to repay the debt by his pen, but the last novels show evidence of strain.

5. Scott's place in literature

(a) As a poet: notable for skill in vivid description; for mastery of narrative in verse; for facility in use of the four accent couplet. He lacks, however, the distinction of verse that was attained by his great contemporaries.

(b) As a novelist: notable for the same qualities of description and narrative; for humor; for absence of mysticism; for abundance of detail; for historical magnificence of his crowded scenes. Limitations in lack of subtle portraiture or of development of character, and in the frequently mechanical nature of his plots.

(c) In his interest in the medieval, Scott one of the chief representatives of romanticism. His medievalism not mystical, like that of Coleridge, nor sensuous and dreamy, like that of Keats but aims at realism.

V. Lord Byron (1788–1824)

1. While a student at Cambridge, published a collection of short poems, mainly conventional or silly; these occasioned Jeffrey's stinging review in the *Edinburgh*, to which Byron replied in *English Bards and Scotch Reviewers* (1809). This a literary satire, in couplets, imitating the *Dunciad* and having the same defects.

2. The first foreign tour (1809–1811) resulted in the poem which made him famous: *Childe Harold* (cantos I and II, 1812). Chief characteristics:

(a) The use of the Spenserian stanza, though not an imitation of the Spenserian manner. Some few archaisms; general idea of a pilgrimage; admirable for the romantic description of nature.

(b) Enormous popularity due to interest in foreign scenery and life (compare the oriental romances) and its revelation of romantic personality.

3. The Metrical Romances (1813–1816)

(a) Best examples: *The Giaour*; *The Bride of Abydos*; *The Corsair*; *Lara*; *Siege of Corinth*.

(b) Popularity due to melodramatic action; passionate aspects of love; personal interest in the adventures of a romantic hero; vigor of their style. Supplanted Scott.

4. Left England permanently, 1816, living in Italy until he organized military expedition in behalf of Greek independence, 1823. Works written during this period reflect scorn of English religious, political, and social ideals, and satirize Wordsworth, Southey, and other men of letters.

5. Works written in exile.

(a) In Switzerland, summer of 1816: *Childe Harold*, canto III; *The Prisoner of Chillon*; *Stanzas to Augusta*; *Manfred*. The last similar to *Faust* in theme; dramatic in form; suggests Gothic romance.

(b) In Venice: *Lament for Tasso* (1817); *Childe Harold* canto IV. (1817).

(c) During the remainder of his life, Byron wrote mainly narrative and dramatic works, for the most part in satirical or serio-comic vein: *Beppo* (1817); *Don Juan* (1819; 1821-1823), which is on the whole the most representative of his genius; and *The Vision of Judgment* (1821), which mocks at Southey. These illustrate the narratives, while *Marino Faliero* (1820); *Sardanapalus* (1821) *The Two Foscari* (1821), and *Cain* (1822) are the chief dramas.

6. Besides his poetry, Byron also wrote admirable prose, notably on such controversial questions as the dispute with Bowles on the merits of Pope.

VI. Percy Bysshe Shelley (1792–1822)

1. Like Byron, Shelley compelled to leave England because of the storm aroused by his domestic life and religious opinions; from youth interested in schemes of political and social reform; associated with Godwin.
2. Works written in England (1813–1818)
 - (a) *Queen Mab* (1813), shows influence of Southey and Landor in construction, of Godwin in thought.
 - (b) *Alastor* (1816); influenced by Wordsworth in verse and in theory of nature, but original in imaginative quality.
 - (c) Swiss tour, 1816, brought him into contact with Byron and produced *Hymn to Intellectual Beauty* and *Hymn to Mont Blanc*.
 - (d) *The Revolt of Islam* (1817), a romance of revolution, in Spenserian stanza; great in parts but indistinct in total effect.
3. Works written in exile (1818–1822)
 - (a) Dramas: *Prometheus Unbound* (1819), a lyrical drama which applies the myth to the story of the struggle for political and religious liberty; *The Cenci* (1819), a powerful tragedy, owing much to *Macbeth*.
 - (b) Lyrics: *Ode to the West Wind*; *Ode to Liberty*; *The Sensitive Plant*; *The Cloud*; *To a Skylark*, etc.
 - (c) Satires: *Peter Bell*, etc.
 - (d) *Adonais*, an elegy written in 1821 on the death of Keats; Spenserian stanza; pastoral in part; his greatest poem.
4. Shelley's genius essentially lyrical; ethereal rather than sensuous or mystical; unsuccessful in narrative.

VII. John Keats (1795–1821)

1. Born in London; studied medicine; went to Italy on account of failing health, 1820.
2. In his early poems uses heroic couplet radically different from that of the eighteenth century. In *Sleep and Poetry* attacked Pope. This and other poems contained in the volume of 1817.
3. *Endymion* (1818); heroic couplet; poetic romance, but the story lost in sensuous detail; attacked in reviews.
4. Poems dealing with the medieval: (*Eve of St. Agnes; Lamia; Isabella; La Belle Dame.*) All except last published in the volume of 1820.
5. Other poems of 1820
 - (a) Odes: *Grecian Urn; Nightingale; Melancholy; Autumn*, etc.
 - (b) *Hyperion*; Miltonic in verse and imaginative quality.
 - (c) Sonnets.
6. Represents late phase of English romanticism: note his small interest in public affairs; the peculiar qualities of his medievalism; his kinship with Spenser in representing the *spirit* of romance and the worship of beauty; his development of ode and couplet and his mastery of the sonnet. In important respects anticipates neo-romanticism of Tennyson, Rossetti, Swinburne. Thus a highly important transitional poet.

Studies

1. Wordsworth:

(a) His view of Nature. Important poems are *Tintern Abbey*, *The Tables Turned*, *Daffodils*, *Peele Castle*, *Influence of Natural Objects*, and the lyrics suggested by various flowers. Note illustrations of his theory that poetry "takes its origin from emotion recollected in tranquillity"; the stress placed on meditation; the manner in which he "interprets" Nature. What differences between the flower poems and those by Herrick and Burns? Distinguish between his youthful view of Nature and that of his maturity. Difference between his attitude and that involved in Pope's injunction to "follow Nature."

(b) The poetry of humble life: *Poor Susan*, *Simon Lee*, *Cumberland Beggar*, *Resolution and Independence*, *Michael*. Compare Burns and Crabbe. Note the inequality of style and theme; which is the greatest of these poems, and why? How does the group illustrate Wordsworth's theories of theme and diction?

(c) The Sonnets: themes; style; revelation of personality; comparison with those of Milton.

(d) Study the development of the thought in the *Ode on Immortality*. Compare it with the didactic poetry of the school of Pope and Thomson and with the Odes of Dryden and Gray.

(e) Study other poems revealing his philosophy, such as *Laodamia*, *Duty*, *The Happy Warrior*, and summarize results.

2. Coleridge:

(a) Compare him with Wordsworth in view of Nature and of Man; themes; style; qualities of imagination.

(b) Study metre and rhyme in *Christabel*.

(c) Compare his medievalism with that of Scott. How does *The Ancient Mariner* imitate the popular ballads, and how does it differ? Compare *Christabel* with the old romances, such as *Gawain and the Green Knight* or Malory?

3. Byron; Shelley; Keats:

(a) What themes drawn from Nature does Byron prefer? Has he any transcendentalism? Subtlety? Compare his use of simile and metaphor with that of Coleridge and Shelley. Compare his methods in description with those of Scott. Account for his partiality for Pope.

(b) Study a group of Shelley's Nature poems, such as *The West Wind*, *The Sensitive Plant*, *Skylark*, *Cloud*, *Euganean Hills*, and set down your observations.

(c) What are the leading ideas of Shelley? Are they clearly expressed?

(d) The passion for beauty as exemplified in the poetry of Shelley and Keats.

(e) The differences between the medievalism of Keats and that of Coleridge.

(f) Compare *Endymion* and *Hyperion* to show how Keats advanced in style, imagination, power of expression.

(g) The influence of Spenser on Shelley and Keats.

References: The best Handbook for the entire period is Herford's *The Age of Wordsworth*; copious selections from the works of all the poets treated in this section are to be found in Page's *British Poets of the Nineteenth Century*, Part I. (Sanborn), which also contains admirably selected bibliographies. The main documents showing the literary theories of Wordsworth, Coleridge, and Shelley are printed, in separate volumes, by the Oxford University Press. For biographies, consult the volumes in the English Men of Letters Series (*Wordsworth* (Meyers); *Coleridge* (Traill); *Scott* (Hutton); *Byron* (Nichol); *Shelley* (Symonds); *Keats* (Colvin). The essays by Arnold on Wordsworth, Byron, Keats; by Trent (*The Authority of Criticism*) on Byron and Shelley; by More on Byron (introduction to Cambridge edition); by Symonds on Byron (Ward's *English Poets*) and such general histories as Brandes, *Main Currents in Nineteenth Century Literature*.

OTHER VERSE AND PROSE 1798-1832

I. Poets

1. Robert Southey (1774-1843)

(a) His inspiration from books, not life; intimate friend of Coleridge and Wordsworth; war between him and Byron; poet laureate, 1813.

(b) Important contributions to the metrical romances (compare the work of Crabbe, Landor, Byron, Scott): *Joan of Arc* (1796; shows influence of republican ideas); *Thalaba* (1801; epic of Islam); *Madoc* (1805) and *The Curse of Kehama* (1810) (Arabian and Hindoo tales); *Don Roderick* (1814), an epic dealing with Gothic times.

(c) Southey also studied Spanish literature and legend, translating several romances, and is noteworthy for some lyrics.

(d) A writer of prose of distinction, such as the *History of Brazil* and the lives of Nelson, Wesley, etc.

2. Walter Savage Landor (1775-1864)

(a) Distinguished for both verse and prose; "the methods of sculpture rather than poetry"; classical in reserve, in finish and in reproducing the spirit of Theocritus and of the Greek Anthology.

(b) Poems: *Gebir* (1798), prehistoric Egyptian tale, filled with myth and legend akin to Greek and Roman type, distinguished for reserve and definiteness of outline; *Chrysaor* (1802), the last of the Titans; many poems in Latin, some of them later translated into English in the *Hellenics* (1847); many occasional poems and epigrams.

(c) Dramas: *Count Julian* (1812), based on old Spanish legend, story somewhat like that of *Coriolanus*.

(d) Prose: *Imaginary Conversations* (1824, 1828, 1829), the work on which his fame rests; written in Italy; marked by dramatic power; subjects drawn from all nations and ages; history, philosophy, literary criticism. Other prose illustrated by his *Pericles and Aspasia* (1836) and *Pentameron* (1837).

3. Minor Poets

(a) Thomas Campbell (1777–1844) wrote *Pleasures of Hope* (1799); many battle lyrics, such as *Mariners of England*, *Hohenlinden*, *Battle of the Baltic*; and a romance in verse, *Gertrude of Wyoming*, in Spenserian stanza (1809).

(b) Ebenezer Elliott is remembered for his *Corn-Law Rhymes* (1828).

(c) James Hogg wrote and collected ballads and wrote prose tales; influenced by Scott; called “The Ettrick Shepherd.”

(d) Thomas Moore (1779–1852) wrote *Irish Melodies* (1807 and after); many lyrics; and *Lalla Rookh* (Oriental romance, 1817).

(e) Samuel Rogers (1763–1855) reflected various literary fashions; intimate with the several groups of poets of the period. Wrote didactic poem, eighteenth century style, *The Pleasures of Memory* (1793); essayed the metrical tale (*Jacqueline*, 1814), and the poetic description of foreign travel (*Italy*, 1822).

THE NOVEL IN THE TIME OF SCOTT

I. Before Waverley

1. The Sentimental Novel

(a) *The Man of Feeling* (1771), by Henry Mackenzie.

(b) Sentimentalism combined with pedagogical or sociological elements: *A Simple Story* (1791), by Elizabeth Inchbald; *Anna St. Ives* (1792), by Thomas Holcroft; *St. Leon* (1799), and *Caleb Williams* (1794), by William Godwin.

2. Gothic Romance

(a) *Vathek, an Arabian Tale* (1786), by William Beckford.

(b) *The Mysteries of Udolpho*, (1794), and *The Italian* (1797), by Anne Radcliffe.

(c) *The Monk* (1795), by Matthew Gregory Lewis.

(d) *Frankenstein* (1818), by Mary Godwin Shelley.

(e) *Melmoth the Wanderer* (1820), by C. R. Maturin.

3. Jane Austen (1775–1817)

(a) *Pride and Prejudice* (1797; published 1813); distinguished for excellence of plot, but the characters are mainly humor types and the dialogue is often awkward and mechanical.

(b) *Sense and Sensibility* (1797; published 1811); marks triumph of her method of witty dialogue, delicate satire of types, realistic pictures drawn from limited field of life; a satire of "sensibility."

(c) *Northanger Abbey* (1798; published 1817); a satire of Gothic romance.

(d) Last works: *Emma*; *Mansfield Park*; *Persuasion* (1814–1818).

4. Other writers of the comedy of manners

(a) Besides Miss Austen, writers dealing with contemporary manners were Frances Burney (*Evelina*, 1778; *Cecilia*, 1782); Maria Edgeworth (*Belinda*, and *Castle Rackrent*, 1800–1801; *Fashionable Tales*, 1809–1812).

5. Historical romance

(a) Of many examples of this type before Scott, the most important are those by Jane Porter (*Thaddeus of Warsaw*, 1803; *Scottish Chiefs*, 1810).

II. From Waverley to Dickens

1. Romance

(a) Innumerable historical novels appeared as a result of the enormous popularity of Scott. G. P. R. James and W. H. Ainsworth, who wrote between 1825 and 1850, were among the more prolific of these imitators.

(b) Edward Bulwer, Lord Lytton, wrote *The Last Days of Pompeii* (1834); *Rienzi* (1835); *The Last of the Barons* (1843), and *Harold* (1848).

(c) Later historical romances are those by Charles Kingsley (*Hypatia*, 1853), and Thackeray.

2. The Reaction towards Realism

(a) Mary Mitford shows the influence of Miss Austen in *Our Village* (1824-1832).

(b) Thomas Love Peacock wrote comedies of humors which burlesqued the romances: *Nightmare Abbey* (1818); *Crotchet Castle* (1831).

Studies

I. Outline for the study of a novel

1. Plot

(a) Is it a novel of incident or of characterization? Is it related in structure to the drama or to the epic?

(b) Make a list of the main incidents, marking those noteworthy for emotional intensity or for comic situation. From this list determine more fully the structure of the plot, method of development, etc.

(c) Are there any improbable or unreasonable incidents? Do all the incidents bear directly on the plot, or are some episodic? Is there a sub-plot? If so, is it closely related to the main story?

(d) Is the story as a whole strongly unified?

2. Characters

(a) Are the chief persons simple character types or are they complex? The minor persons? Are there well defined groups of characters?

(b) What methods are used in characterization? Is character revealed mainly through action, or dialogue, or description? Is there a variety of types? Is the author more successful in portraying some types than others?

(c) Which seems to you to dominate: the plot, or the characters? Does the plot seem constructed mainly as a means for exhibiting certain character-types, or are the characters merely lay-figures for the exposition of the plot, or are the two elements combined harmoniously?

(d) What is the author's attitude toward his characters?

3. Setting

(a) What is the period of the novel? Is realism of setting attempted? What means are employed to give the impression of realism? Is the setting relatively important or unimportant?

(b) Does description of nature receive any stress? Is it related to the story in any direct way? Is it mainly ornamental, or does it assist in making the incidents vivid or convincing, or does it influence characters? Does it embody any interpretation or philosophy?

4. Style

(a) Is the writer precise? Is his vocabulary large; is it appropriately varied in narration and in dialogue?

(b) What is the proportion of dialogue to narration? Does the dialogue characterize; is it stiff, or natural? Does it assist in exposition?

(c) What special qualities (humor; pathos; satire; moral purpose, etc.) does the book illustrate?

(d) Are any peculiarities of style (such as artificiality, pedantry, awkwardness in expression, "fine writing," prejudice, etc.) allowed to interfere with the straightforward telling of the story?

5. Author

(a) Is the book written mainly to entertain, or to illustrate a thesis, or to present a phase of life? Does the author make the story a means for presenting his philosophy of life, or does he tell the story without comment? Are you conscious of the opinions and interpretations of the author as you read?

II. Special studies in the novel of this period

1. Scott: Study one of the novels in accordance with the outline given above; compare *Kenilworth* or *Ivanhoe* with *Henry V*; what is the relation of the novels of Scott to his poetry, to the previous history of the novel, to Romanticism?

2. Miss Austen: Study *Sense and Sensibility* or *Pride and Prejudice* in connection with the outline; justify the term "comedy of manners" as applied to her work.

3. *Castle Rackrent* and *The Absentee*, by Miss Edgeworth, afford opportunity for study of early use of fiction for serious purposes of reform without direct didacticism, and for the introduction of character types till then unusual in English fiction.

4. In all your studies based on the outline, here and in the later period, remember that you should note concrete illustrations of your points.



CRITICISM AND THE ESSAY 1798-1832

I. Criticism in the works of the Romantic poets

1. Romantic criticism introduced by Wordsworth and Coleridge.
2. Byron attacked the reviewers in *English Bards and Scotch Reviewers*; engaged in a controversy with Bowles about the merits of Pope; criticized Wordsworth, Coleridge, Southey in his poems.
3. Shelley wrote an eloquent *Defence of Poetry* (1821), and some fragments in other places; in *Adonais* he lashed the reviewers who had ridiculed Keats.

II. The Conservatives

1. Francis Jeffrey (1773-1850)

(a) His work published in the *Edinburgh Review*, of which he was editor 1803-1829.

(b) His criticism based on authority and the "rules," and aimed at "common sense"; yet his dogmatism rather a matter of "taste" than reason.

(c) His war mainly on the mystical and supernatural elements in Romantic poetry; he praised simplicity and realism of Crabbe, admired the Elizabethans, and recognized defects in Pope and Addison.

(d) This accounts for his appreciation of that phase of Romanticism represented by Scott's tales while attacking Wordsworth's transcendentalism and sentimental view of peasant life.

2. Other writers for the Reviews

(a) Sydney Smith (1771-1845): Famous wit; like Jeffrey in adherence to gospel of common sense; connected with the *Edinburgh*.

(b) William Gifford (1757-1826) became editor of the *Quarterly*, 1809; lacked cleverness of Jeffrey and Smith and more brutal in attacks on Romantic poets; his notorious review of *Endymion* provoked Shelley's *Adonais*.

(c) John G. Lockhart (1794-1854) wrote for *Blackwoods*; famous for his biographies of Burns and Scott; severely criticized Keats and Hunt.



III. The Progress of Romantic Criticism

i. Charles Lamb (1775-1834)

(a) Intimate friend of Coleridge and Wordsworth, and among the first to recognize their genius; his writings the by-products of a busy life as clerk in the government service; exerted great influence through his personality and conversation.

(b) After some experiments (some poems, 1796, 1797; *Rosamund Gray*, a tale, 1798; *John Woodvil*, a drama based on Elizabethan models, 1801) he wrote, with his sister, *Tales from Shakespeare*, 1807.

(c) Most significant criticism based on his study of the drama; this contained mainly in *Specimens of the English Dramatic Poets* (1808), the essay on the tragedies of Shakspeare, and such papers in *Elia* as "The Artificial Comedy of the Last Century" and "The Sanity of True Genius."

(d) Fame rests on *Essays of Elia* (1823) and *Last Essays of Elia* (1833), reprinted from the *London Magazine*. These illustrate his mastery of the familiar essay, more intimate and self-revealing than *The Spectator*; their didacticism less obtrusive. Variety of themes: personal, humorous, fanciful, with some serious criticism of life and letters.

(e) Style: rich humor; wit; ease; delicate fancy; sensitiveness to the flavor of age. His criticism marked by penetration, sympathy, imaginative quality; a discoverer of subtle effects in Shakspeare and of the poetic value of the minor Elizabethan drama. (The student should find concrete illustrations of these points in the selections assigned for study.)



2. William Hazlitt (1778–1830)

(a) Youth marked by incessant study, enthusiasm for revolutionary schemes; made various attempts to write and to paint; was profoundly influenced by Coleridge.

(b) First important work *The Characters of Shakespeare's Plays* (1817); this followed by *Lectures on the English Poets* (1818); *Lectures on the English Comic Writers* (1819); *Lectures on the Dramatic Literature of the Reign of Elizabeth* (1821). In *The Spirit of the Age* (1825) he summed up his impressions of literature and criticism in his own time.

(c) Besides criticism, wrote many familiar essays: *The Round Table* (1817); *Table Talk* (1821–1822); *The Plain Speaker* (1826).

(d) As a critic, had no systematic method, depending rather on a cultivated and catholic taste; decisive and dogmatic, but imaginative; sought to appreciate the point of view and purposes of the author; sturdy and independent, a hater of sham and affectation.

3. Thomas De Quincey (1785-1859)

(a) Member of the Coleridge-Wordsworth circle in youth; in the period 1803-1820 read widely and formed projects for great works; story of his youth related in first important work, *Confessions of an English Opium Eater*, contributed to *London Magazine* (collected and published, 1821). Frequent contributor to this and other periodicals, where most of his work first appeared. *Klosterheim*, a romance, 1832.

(b) Papers and essays illustrating his imaginative and rhythmical prose: *Suspiria de Profundis*; *The English Mail Coach*; *The Revolt of the Tartars*. His "lecture" on *Murder Considered as One of the Fine Arts* illustrates his peculiar "humor of the horrible."

(c) Passages and essays in literary criticism: *On Style*; *Pope* (which contains the famous passage on the literature of knowledge and the literature of power); *On the Knocking at the Gate in Macbeth*.

(d) Style: marked by digression; minuteness of detail; suggestive of poetry in its rhythm and imaginative power. As a critic he is subtle, psychological, penetrating, depending on these qualities for his value rather than on the exquisite taste of Lamb and Hazlitt. (The student should find illustrations of these points in the work assigned for study.)

4. Leigh Hunt (1784-1859)

(a) One of the founders of *The Examiner* (1808); wrote *Story of Rimini*, a verse-narrative based on the Francesca scene in the *Inferno*, while in prison because of a political paper; travelled in Italy; intimate with the Shelleys.

(b) Wrote many lyrics; translated from the Italian; contributed many essays to the reviews.

References: The best brief account of the men treated in this section is contained in Herford's *Age of Wordsworth*; Saintsbury's *History of Criticism* and *English Literary Criticism* may also be consulted. The critical essays of Wordsworth, Coleridge, Shelley, De Quincey, (in separate volumes) are published by the Oxford University Press; the best edition of Jeffrey's essays is that by Gates (Ginn). Hazlitt and Lamb are represented in *Everyman's Library*. Lives of De Quincey and Lamb in *English Men of Letters*.

POETRY IN THE VICTORIAN PERIOD I.

I. Alfred Tennyson (1809–1892)

1. Period of preparation

(a) *Poems by Two Brothers* (1827); Trinity College, Cambridge, 1828, where he won a prize for his poem *Timbuctoo* (1829); published *Poems, Chiefly Lyrical*, 1830.

(b) Abroad with Hallam, 1832, another edition of his *Poems*, with revisions and additions, 1833.

(c) Most important works of this first period: *Ode to Memory*, *The Poet*, *The Dying Swan*, *Lady of Shalott*, *The Miller's Daughter*, *Oenone*, *Palace of Art*, *Lotos Eaters*, *Fair Women*.

(d) Early work marked by over-ornamentation, strong tendency to allegory, variety of metrical forms, promise of power.

2. Second period (1833–1850)

(a) For nine years silent; engaged in revising early work and writing new poems; results in two volumes of *Poems*, 1842; published *The Princess*, 1847. His fame began with the publication of the volumes of 1842; pension, 1845; poet laureate, succeeding Wordsworth, 1850.

(b) Main groups: Pastoral idyls, somewhat similar to Wordsworth's (*The Gardener's Daughter*, *Dora*, etc.); themes drawn from the classics (*Oenone*, *Ulysses*, *Lotos Eaters*, *Tithonus*); studies in Arthurian legend (*Lady of Shalott*, *Galahad*, *Sir Launcelot and Queen Guinevere*, *Morte d'Arthur*); other medieval themes (*Dream of Fair Women*, which owes something to Chaucer; *St. Simeon Stylites*, a study in medieval asceticism; *Godiva*; *St. Agnes' Eve*); and allegory (*Palace of Art*, *The Vision of Sin*).

3. *In Memoriam* (1850)

(a) Written at various times after Hallam's death (1833); a collection of 131 lyrical poems of varying lengths, with prologue and epilogue; stanza singularly effective variant of elegiac form; four accent quatrains, rhyming abba.

(b) Poem slightly unified through references to seasons, holidays, anniversaries, and by development of thought from deep grief, through doubt, to resignation and peace.

4. *Idylls of the King* (1859-1885)

(a) Sources in Malory and in Lady Charlotte Guest's translation of the so-called Mabinogion. Uses the term "idyl" in the sense of "little picture"; thus he presents a series of episodes only loosely connected rather than a true epic.

(b) In present form the *Idylls* set forth a history of Arthur's life by means of twelve stories; the allegory is never prominent, though the general idea of the war of Sense on Soul runs through the whole. But Tennyson began without definite plan.

(c) The *Idylls* do not reproduce the medieval life and ideals: Tennyson lacks sympathy with the quest for the Grail; stresses the defection of Guinevere; distorts the Tristram story; thus he "translates" medieval romance.

(d) Blank verse unsurpassed for variety, richness of ornament, lyrical power.

5. Later Poems:

(a) *Maud* (a monodrama, 1855); *Enoch Arden* (1864); *Ballads and Other Poems* (1880); *Tiresias and Other Poems* (1885); *Locksley Hall Sixty Years After* (1886); *Demeter* (1889).

6. Dramas

(a) *Queen Mary* (1875); *Harold* (1877); *The Cup* (1884); *The Falcon* (1884); *The Promise of May* (1886); *The Foresters* (1892).

(b) These works mainly Elizabethan in type; literary in style.

Studies

1. Compare Tennyson's early studies in Arthurian romance (*The Lady of Shalott, Sir Galahad, Sir Launcelot and Queen Guinevere*) with his use of this material in the later *Idylls*.
2. *The Palace of Art* and *The Vision of Sin*: summarize the meaning of each poem; differences between the allegory in these poems and the allegory of Spenser and Bunyan; between it and the allegory of the *Idylls*.
3. Summarize the thought of a number of the poems in *In Memoriam*. What evidences of relation to the scientific movement of the time (Evolution, with the effects on religious faith). Study the stanza of the poem and its effects. (Corson's *Primer of English Verse*, pp. 70-77, may be consulted.)
4. Compare the *Dream of Fair Women* with Chaucer's *Legend*.
5. Compare one of the *Idylls* with its sources in Malory. How does the poet make use of romance material in order to interpret life of his time? How does he distort the story of the Grail, and why? (On this compare *St. Simeon Stylites*.) Compare Tennyson's use of the medieval with that of earlier poets of the romantic period, especially Scott, Coleridge, Keats.
6. Compare *Rizpah* with one of Browning's dramatic monologues.
7. Some of Tennyson's stanzas.
8. Tennyson's methods in revision. (On this the introduction to Van Dyke's edition of *Selections from Tennyson*, published by Ginn, may be consulted.)
9. Rhetorical ornament in Tennyson.
10. Tennyson's view of Nature.
11. Reflections in Tennyson's poetry of the political, social, and scientific movements of his time.

References: *Life*, in *English Men of Letters* (Lyall); more complete account, with valuable material about his methods of revision, the writing of the poems, etc., in the biography by Hallam Tennyson; selections, with introduction, edited by Van Dyke (Ginn); criticism in Dowden's *Studies in Literature*, Van Dyke's *Poetry of Tennyson*, Stopford-Brooke's *Tennyson*, Gates's *Studies and Appreciations*, Stedman's *Victorian Poets*. The *Handbook* by Morton Luce (Macmillan) will be found useful. For texts and bibliographies of Tennyson and the other principal Victorian poets, see Page's *British Poets of the Nineteenth Century* (Sanborn).

II. Robert Browning (1812-1889)

1. Privately educated; won some attention through *Paracelsus* and the production by Macready of his *Strafford* and *A Blot in the 'Scutcheon*; married Elizabeth Barrett, 1846, and resided in Italy until her death, 1861; afterwards mainly in London.
2. Early poems: *Pauline* (1833); *Paracelsus* (1835); *Sordello* (1840).

3. Dramas

(a) *Strafford* (1837); *Pippa Passes* (1841); *King Victor and King Charles* (1842); *Return of the Druses* (1843); *A Blot in the 'Scutcheon* (1843); *Colombe's Birthday* (1844); *Luria* (1846); *Soul's Tragedy* (1846); *In a Balcony* (1853).

(b) Plots usually invented by Browning; they lack action, and stress psychological analysis of character.

(c) *Pippa Passes* is highly original in conception, notable for lyrics and characterization; not a stage drama. *In a Balcony* deals powerfully with a single intense situation and suggests somewhat the method of Ibsen. *Colombe's Birthday* and *A Blot in the 'Scutcheon* approach more nearly the stage drama of the Elizabethan type.



4. The Dramatic Monologues

(a) These mainly in volumes *Dramatic Lyrics* (1842); *Dramatic Romances* (1845); *Men and Women* (1855); *Dramatis Personae* (1864); *Dramatic Idyls* (1879–1880).

(b) This Browning's most notable contribution to literature; subtle analysis of character revealed either in narrative or in a monologue; great variety of themes, most characteristic being those dealing with the Renaissance; they differ from narrative poems in that incident is of value only as a means of revealing character, that this character analysis is more deeply penetrating, while other characters than the speaker are made almost equally vivid.

5. *The Ring and the Book* (1868–1869)

(a) An Italian story of murder, somewhat like the original of *Othello* in sordidness and brutality, but told twelve times, each version presenting the story from a different view-point; the story is lifted into the realm of spiritual tragedy, as in *Othello*.

6. Lyrics

(a) Despite the frequent difficulty and conciseness of his style, Browning attained the highest rank as a writer of lyrics. These scattered through his works; *Asolando* (1889) his last published volume, is mainly lyrical.

7. Poems based on Greek Literature

(a) *Balaustion's Adventure*, from Euripides (1871); *Aristophanes' Apology*, from Euripides, (1875); *Agamemnon*, from Aeschylus (1877).

Studies

1. *The Grammarian's Funeral*: Time? Meaning? What attitude does Browning take? Compare Tennyson's *St. Simeon Stylites*.
2. *My Last Duchess*: Situation? Character of the Duke? To whom is he speaking? Character of the Duchess? What characteristics of a gentleman of the Renaissance are here shown? Why is the poem "dramatic"?
3. *The Bishop orders his Tomb*: Study this poem as showing even more fully Browning's idea of the essential faults of the later Italian Renaissance.
4. *Caliban*: Source in *The Tempest*; meaning of the poem. Is it merely a dramatic picture of primitive religion or is there further significance? Study the diction.
5. Find illustrations of Browning's optimism; of his view of love; of music; of art; of nature. How does he differ from Tennyson in these respects?
6. Compare Browning's use of Renaissance with Tennyson's use of Arthurian material, and both with other illustrations of the revival of the past.
7. Dramatic monologues for further study: *Andrea del Sarto*; *The Italian in England*; *The Epistle of Karshish*; *Saul*; *The Flight of the Duchess*.
8. *Childe Harold to the Dark Tower Came* is one of the few places in which Browning deals with the medieval romances. The poem may be compared with Tennyson's Arthurian studies.
9. Poems related to ballad material: *Herve Riel*; *Muckle Mouth Meg*.
10. Poems mainly philosophical or religious: *Fra Lippo Lippi*; *Rabbi Ben Ezra*; *Abt Vogler*; *Christmas Eve*; *Bishop Blougram's Apology*.

Roland

References: For additional texts, see Page, *British Poets*; Berdoe's *Browning Cyclopaedia* or Mrs. Orr's *Handbook* may be consulted for explanation of difficulties; for biography, Sharp, in *Great Writers* series, and Chesterton, in *English Men of Letters*. Some valuable material may be found in the papers of the Boston Browning Society; other criticism in Stedman's *Victorian Poets*, Dowden's *Studies in Literature*, Stopford Brooke's *The Poetry of Browning*.

III. Other poets

1. Elizabeth Barrett Browning (1809–1861)

(a) *Essay on Mind* at 17; student of the classics, and translator of *Prometheus Bound* at 24; almost hopelessly ill after 1837.

(b) Chief works: *The Seraphim* (1838); *Romaunt of the Page* (1839); *Poems* (1844); *Sonnets from the Portuguese* (1850); *Casa Guidi Windows* (1851); *Aurora Leigh* (1856).

(c) Style careless and uneven, due to facility of composition, but often of high lyrical power. The *Sonnets*, her best work, may be compared with the Elizabethan cycles.

2. Arthur Hugh Clough (1819–1861)

(a) Poems mainly lyrical, most of them written 1840–1850.

(b) Careless of form, uneven in quality; thought tends to scepticism and reflects religious unrest of the middle of the century. Has no definite message, excellence due to sincerity and devotion to truth.

(c) Important lyrics: *Qua Cursum Ventus*; *The New Sinai*; *Easter Day*; *Songs in Absence*; *Say not the Struggle Nought Availeth*.

3. Minor lyric poets

(a) Thomas Love Peacock (1785–1866), besides his novels, wrote many lyrics.

(b) John Keble (1792–1866) wrote a collection of sacred verse, *The Christian Year*.

(c) Thomas Hood (1799–1845) wrote many lyrics distinguished for tunefulness, wit, pathos; the most famous are *The Bridge of Sighs* and *Song of the Shirt*.

(d) Winthrop Mackworth Praed (1802–1839) was a writer of society verse.

(e) Thomas Lovell Beddoes (1803–1849), *Death's Jest Book*.

(f) Edward Fitzgerald (1809–1883), *The Rubaiyat of Omar Khayyam*.

PROSE IN THE AGE OF VICTORIA

I. Essayists and Critics

1. Thomas Carlyle (1795-1881)

(a) Student at University of Edinburgh; studied law; interest in German literature resulted in *Wilhelm Meister* (1824); *German Romance* (1827); lived in London after 1834; lectures 1837-1840; great reputation in America due to friendship with Emerson.

(b) Chief works

i. Reviews: Contributed mainly to the *Edinburgh, Fraser's* and *London Magazine*. Chief papers: *Richter*; *German Literature*; *Burns* (1828); *Voltaire* (1829); *Boswell's Johnson* (1832).

ii. Biography and history: *Schiller* (1820-1824); *Cromwell* (1845); *John Sterling* (1851). *French Revolution* (1837); *Friedrich II* (1858-1865).

iii. Essays philosophical, social, and literary: *Signs of the Times* (1829); *Sartor Resartus* (in *Fraser's* 1833-34, first American edition 1835, first English edition 1838); *Heroes and Hero Worship* (1841); *Past and Present* (1843); *Latter Day Pamphlets* (1851).

(c) Thought influenced by German contemporary literature, by French revolution and the progress of social reform; individualism.

(d) Style impetuous, vigorous, imaginative, didactic; marked by apostrophe, invective, colloquialism, coinage of words and other mannerisms. Imaginative power gives to biography and history effect of fiction and drama.



2. Thomas Babington Macaulay (1800–1859)

(a) Precocious youth, famous for retentive memory and eagerness for knowledge; at seven wrote “history” and “poetry”; at Trinity College, Cambridge, won prizes for composition; studied law; began contributions to *Edinburgh* at 25; Parliament 1830.

(b) Chief works:

i. Literary and historical essays contributed to the *Edinburgh Review* 1825–1848. Chief papers: *Milton*, *Dryden*, *Bunyan*, *Johnson*, *Machiavelli*, *Bacon*, *Hastings*, *Frederick the Great*, *Addison*.

ii. History of England (from the time of James II) (1848–1861)

iii. Verse: *Lays of Ancient Rome* (1842); *Ivry and the Armada* (1848).

(c) Style: simplicity, clear presentation of material, repetition; antithesis and balance, which is not only manifested in sentence and paragraph structure but in contrast of characters, thus leading to partiality and exaggeration. Differs from Carlyle in lack of sense of mystery and passionate feeling; in a style brilliant instead of imaginative; in the wisdom of the practical man as against the visions of the seer.

3. John Henry Newman (1801-1890)

(a) Trinity College, Oxford, 1817-1822; began Oxford Movement; joined Roman Church, 1845; Cardinal, 1879.

(b) Chief prose works: *Tracts for the Times* (1833-1841); *The Idea of a University* (1852); *Present Position of Catholics* (1851); *Apologia pro Vita Sua* (1864).

(c) Fiction: *Loss and Gain* (1848); *Callista* (1852).

(d) Poems: many hymns and religious lyrics; collected 1834, 1853; *Dream of Gerontius* (1866).

(e) Style marked by urbanity; scholarly precision; adroitness in argument; sincerity; lack of mannerism, though carefully elaborated; subtle rhythm; abundance of illustration.

4. John Ruskin (1819-1900)

(a) Precocious youth; first publications at fifteen; Christ Church, Oxford, 1837-1842; lecturer after 1853 and professor of Art at Oxford; lived at Brantwood after 1872.

(b) Chief works

i. Art criticism: *Modern Painters* (1843-1860); *Seven Lamps of Architecture* (1849); *Pre-Raphaelitism* (1851); *Stones of Venice* (1851-1853).

ii. Social and political: *Political Economy of Art* (1857); *Unto this Last* (1862); *Munera Pulveris* (1862-1863); *Sesame and Lilies* (1866); *Crown of Wild Olive* (1866); *Fors Clavigera* (1871-1878).

(c) Style: rhythm, often passing into metre; length of sentences; picturesqueness.

(d) Two main divisions of his thought: criticism of art, and criticism of the social system of his time.

5. Matthew Arnold (1822–1888)

(a) Rugby; Balliol College, Oxford and fellow of Oriel; inspector of schools after 1851; professor of Poetry at Oxford, 1857–1867.

(b) Poetry; chiefly written 1849–1869. (See separate outline).

(c) Prose; chiefly written 1861–1888: *On Translating Homer* (1861); *Essays in Criticism* (First Series, 1865; Second Series, 1888); *Celtic Literature* (1867); *Culture and Anarchy* (1869); *Literature and Dogma* (1873); *Discourses in America* (1885).

(d) Criticism: Poetry to him a “criticism of life”; culture, by which he means “setting ourselves to ascertain what perfection is and to make it prevail” is the text of his work.

(e) Style: ease; simplicity; tendency to condescension; reiteration; fondness for certain phrases which he uses as symbols; biblical flavor.

6. Walter Pater (1839–1894)

(a) Distinguished for literary criticism, studies and interpretations of the Renaissance; “intellectual Hedonism.” Style marked by careful attention to sentence structure and diction, producing at times an effect of artificiality.

(b) Works: *Studies in the History of the Renaissance* (1873; some of the essays being reprinted from periodicals); *Marius the Epicurean*, a romance (1885); *Imaginary Portraits* (1887); *Appreciations* (1889); *Greek Studies* (1895).



II. The Novel

i. Charles Dickens (1812–1870)

(a) Youth of poverty and hardship influenced his novels; journalism in London, and throughout his life interested in various periodicals; was also manager of a theatrical company, and, when his fame was established, gave many readings from his works in England and America.

(b) Early writings: *Sketches by Boz*, journalistic sketches, collected in 1836; *Pickwick Papers* (1836–1837), influenced by Pierce Egan's *Tom and Jerry*, which had appeared periodically 1821–1828.

(c) Novels: First group

i. *Oliver Twist* (1837–1838), a picaresque story of slum life in London.

ii. *Nicholas Nickleby* (1838–1839); Yorkshire schools, and adventures of poor youth in London; interest in drama.

iii. *Old Curiosity Shop* (1840); Little Nell; story of adventure type; itinerant players.

iv. *Barnaby Rudge* (1841), first historical novel.

v. *Martin Chuzzlewit* (1843); written after first American tour and contains harsh criticism.

vi. *Christmas Books* (1843–46; 1848).

vii. *Dombey and Son* (1846–48); a study of pride.

viii. *David Copperfield* (1849–50); strong autobiographical element; shows great advance in structure, with less of the theatrical and sentimental.

(d) Last novels:

- i. *Bleak House* (1852-53); introduces "society."
- ii. *Hard Times* (1854).
- iii. *Little Dorrit* (1855-1857); British officialdom.
- iv. *Tale of Two Cities* (1859); French Revolution; type differs from usual.
- v. *Great Expectations* (1861); returns to earlier style.
- vi. *Our Mutual Friend* (1864-1865).

(e) These novels show reaction from the romantic school toward realism, yet they are not thoroughly realistic. Humor, pathos, unequalled creative power and variety of characterization. Often theatrical rather than dramatic, stressing exaggerated situation and character, tending to sentimentality. Strong humanitarian element.

2. William Makepeace Thackeray (1811–1863)

(a) Cambridge; drawing and law; journalism (*Fraser's* and *Punch*); fame came to him more slowly than to Dickens.

(b) Early work: *Barry Lyndon* (1844); mock heroic defence of gambling, in manner of Fielding's *Jonathan Wild*; *Book of Snobs*, same period, ridicules affectations of polite society.

(c) Novels

i. *Vanity Fair* (1847–1848); slightly historical; study of female adventurer, influenced by Fielding; a rebuke to sentimentality and moralizing; epic in structure.

ii. *Pendennis* (1849–1850); "a new Tom Jones."

iii. *Henry Esmond* (1852); historical novel remarkable for reproduction of style of Addison's time and for masterly plot.

iv. *The Newcomes* (1854–1855); influence of Sterne is seen; gentler in view of life and character.

v. *The Virginians* (1857); a sequel to *Henry Esmond*.

(d) Other works: *Lectures on the English Humourists*, (delivered in England, 1851, in America, 1852, and published in 1853), studies in poetry and prose of the eighteenth century. *Lectures on the Four Georges*. *Roundabout Papers* (essays contributed to *Cornhill*, of which he was editor 1860–1862.)

(e) Thackeray warred on various types of fiction popular from Scott to Dickens, particular subjects of attack being historical romance, conventional morality, sentimental humanitarianism. His position somewhat like that of Fielding, who was his master. Excels in delineation of character, epic sweep of plot, sense of the irony of life, hatred of sham. His style incisive; conversational; clear and idiomatic.

3. George Eliot (Marian Evans) (1819–1874)

(a) Distinguished in youth for studies in German literature and philosophy; turned to fiction 1857.

(b) Novels

i. Scenes of Clerical Life (1858); written under influence of Mrs. Gaskell, whose *Ruth* (1853) had been based on idea that “character is fate.”

ii. Adam Bede (1859); The Mill on the Floss (1860); Silas Marner (1861) are studies of Midland life, partly autobiographic, and show the sense of the tragic in commonplace life.

iii. Romola (1863) is sharply differentiated from the preceding novels by its erudite treatment of phases of the Italian Renaissance; a tragedy of crime and moral decay.

iv. Last novels: Felix Holt (1866); Middlemarch (1871–1872); Daniel Deronda (1876), show increase of psychological analysis of various types of character.

(c) Eliot presents studies of character in evolution, not as fixed types; her tragedies are based on incidents seemingly trivial rather than on great crimes; to her, “fate” is not something external but of the soul itself. Thus the chief interest of her novels lies not in incident or plot structure but in minute analysis of states of the soul.

4. George Meredith (1828-1909)

(a) Educated in Germany; law; journalism; tried verse and prose, but won recognition slowly.

(b) Early work: *Poems* (1851); *The Shaving of Shagpat*, a fantastic Eastern tale (1856).

(c) Chief novels:

i. *The Ordeal of Richard Feverel* (1859); a "history of Father and Son"; Richard brought up under "the System" by Sir Austin, who is an Egoist, but nature proves the stronger.

ii. *Evan Harrington*, *Sandra Belloni*, and *Vittoria*, deal with the sentimentalism of gentility; the last two show his sympathy with the Italian struggle for independence.

iii. *Rhoda Fleming* and *Harry Richmond* have more plot interest; approach romance; didacticism less prominent.

iv. *The Egoist* (1879); the most complete exposition of the "Comic Spirit."

v. *Beauchamp's Career*, *Diana of the Crossways*, and *The Amazing Marriage* are the most important of his later novels.

(d) Other works

i. His theory of The Comic Spirit explained in the lecture "On the Idea of Comedy" (1877) (supplemented by the prelude to *The Egoist*, and the first chapter of *Diana*).

ii. Later poems: *Modern Love* (1862); *Poems and Lyrics* (1883).

(e) Meredith attacks pride and sentimentalism; agrees with Eliot that character is fate ("we are betrayed by what is false within"), but gains through comedy ("thoughtful laughter") the purifying influence of tragedy. Style distinguished for brilliancy; mannerism leading to obscurity; epigrammatic dialogue which, nevertheless, characterizes; by the presence of the comic spirit rather than humor or satire.

5. Other novelists

(a) Charlotte Bronte, *Jane Eyre* (1847); *Shirley* (1849).

(b) Emily Bronte, *Wuthering Heights* (1847).

(c) Elizabeth Gaskell, *Cranford* (1853); *Ruth* (1853).

(d) Charles Kingsley, *Alton Locke* (1849); *Hypatia* (1853); *Westward Ho* (1855)

(e) Anthony Trollope (1815-1882): *The Warden* (1855); *Barchester Towers* (1857); *Last Chronicle of Barsest* (1867).

(f) Robert Louis Stevenson (1850-1894): distinguished for his short stories, his romances, and his familiar essays on men and books.

1840-1928

(g) Thomas Hardy (born 1840): *The Return of the Native* (1878) and *Tess of the Durbervilles* (1891) best illustrate his method and his theory of life. Minute realism in his studies of Wessex life; opposed to Eliot by his theory of fate outside of character and manifested through the cruelty of Nature; his work marks the chasm that separates Wordsworth's confidence in Nature from modern scepticism. His novels constructed on the plan of Elizabethan drama; distinguished for skill in characterization, mastery of plot, and precision of style.

Studies

- I. 1. Find illustrations in the assigned reading of the characteristics of style and thought of the prose writers treated in section I.
2. Carlyle's *Essay on Burns* is excellent as a means of studying the author's style when most free from mannerism; for its sympathetic study of the poet, and as a means of appreciating the differences between romantic theories of poetic diction and theme and those of Pope's time.
3. Macaulay's use of antithesis and balance should be compared with Bacon's.
4. Macaulay's limitations as a critic of literature.
5. Study the rhetoric of the paragraph as illustrated by one of the writers of this group, such as Carlyle, Macaulay, or Arnold.
6. Study the diction of these three writers.

II. 1. Study the novels assigned for reading in accordance with the outline at p. 255.

2. Find illustrations of characteristics of style and method named in the outline under each novelist.

3. *Vanity Fair*: Are the relations of the two main plots always well managed? Which plot is the more interesting? Why? What means are employed to gain this result? Explain the significance of the subtitle. Distinguish between the exaggeration in this novel and that found in Dickens. What does Thackeray say, in the novel, as to his view of realism? Compare Thackeray and Fielding.

4. *Henry Esmond*: How does the method differ from that of *Vanity Fair*? In what ways is the prose style of the age of Addison imitated? Compare the novel with one of Scott's historical novels.

5. *Middlemarch*: Account for the large number of characters and plots running through this novel? What is the meaning of the title in this connection? What, then, is the purpose of the novel?

What is the relation of the prologue to the story? Is it true that *Middlemarch* is a "tragedy of lost ideals?" How does the story of Lydgate illustrate the thesis that character is fate? Account for Dorothea's affection for Ladislaw; what seems to be Eliot's attitude towards him?

Differentiate between the realism of Eliot and that of Dickens; Thackeray; Austen.

6. Meredith: The most important topic is to study Meredith's theory of comedy; to this end, the essay on Comedy should be read in connection with *Richard Feverel* or *The Egoist*. Note especially the means by which Meredith gains something of the effect of tragedy through what he denominates comedy. Compare Thackeray and Dickens on this.

Methods of characterization; the mingling of realism with romance; Meredith's women; the rhetoric of Meredith, are other topics for study.

References:

I. Besides the general histories of the period the following special works may be consulted: Carlyle's *Heroes* and *Sartor* are edited, with extensive introductions, by MacMeehan in the Athenaeum Press Series (Ginn); the best editions of selections from Newman and Arnold, by Gates, are published in Holt's English Readings; in the same series, *Pater*, edited by Hale. In the English Men of Letters Series are biographies of Carlyle (Nichol); Pater (Benson); Ruskin (Harrison); Arnold (Paul); Macaulay (Morison). The various critical introductions in Craik's *English Prose*.

II. In English Men of Letters Series are biographies of Dickens (Ward); Eliot (Stephen); Thackeray (Trollope). For Meredith, see J. W. Beach, *The Comic Spirit in Meredith* (Longmans); M. S. Henderson, *George Meredith* (Scribners); James Moffat, *A Primer to the Novels* (Hodder and Stoughton). See also the general histories of the Novel already cited, and Bliss Perry, *A Study of Prose Fiction* (Houghton).

LATER VICTORIAN POETRY

I. General characteristics of the period

1. A period of reaction: progress of the scientific movement; failing of revolutionary enthusiasm; religious doubt.
2. Sources of inspiration medieval and classical
 - (a) Strong sense of detachment; medieval themes not used as a means for interpreting contemporary life, as in Tennyson and Browning, but as a means of escape.
 - (b) Increasing attention to form; evidence of failing imagination; in some poems clear marks of decadence.
 - (c) Contrast with this neo-romanticism the intense realism and the increasing importance of the novel.
 - (d) Nature as a theme for poetry less important; patriotism and enthusiasm for democracy rare.

II. Matthew Arnold (1822-1888)

1. Poetical works: *The Strayed Reveller and Other Poems* (1849); *Empedocles on Etna and Other Poems* (1852); *Poems* (1853); *Merope* (1858); *New Poems* (1867); collective edition of *Poems* (1869).
2. Representative poems
 - (a) Narrative poems treated in the manner of Greek epic or tragedy; themes oriental, Norse, Celtic: *Sohrab and Rustum*; *Balder Dead*; *Tristram and Iseult*.
 - (b) Elegiac poems: *The Scholar Gypsy*; *Thyrsis*; *Rugby Chapel*; *Heine's Grave*, etc. Note the strong elegiac element in all Arnold's poetry.
 - (c) Poems of disillusion, doubt, resignation: *Dover Beach*; *Stagirius*; *Worldly Place*; *Self-deception*; *Bacchanalia*. This element also found in *The Scholar Gypsy* and in many lyrics.
 - (d) Classical themes: *The Forsaken Merman*; *The Strayed Reveller*; *Empedocles on Etna*; *Merope*, etc.
 - (e) Legend: *The Neckan*; *St. Brandan*, etc.
 - (f) Sonnets.

III. Dante Gabriel Rossetti (1828–1882)

1. Student of drawing and painting and one of the founders of the Pre-Raphaelite movement.
2. Writings: *Early Italian Poets* (1861); *Poems* (1870); *Ballads and Sonnets* (1881).
3. Representative poems
 - (a) Medieval themes, neo-romantic in treatment; as a rule ballads either literary and mystical in manner or attempts at imitation of the old ballads in use of refrain, diction, etc. This group picturesque but vague and sensuous: *The Blessed Damozel*; *Troy Town*; *Eden Bower*; *Staff and Serip*; *Sister Helen*; *Stratton Water*; *Rose Mary*; *The King's Tragedy*.
 - (b) Realistic poems: *The Last Confession* (a story of Italian life suggesting Browning's dramatic monologues); *Jenny*.
 - (c) Lyrics.
 - (d) *Sonnets for Pictures*; and *The House of Life* (a sonnet sequence).

IV. William Morris (1834–1896)

1. Architecture; painting; household arts; printing; socialism.
2. Chief poetical works
 - (a) Ballad period, strongly influenced by Pre-Raphaelite ideals, resulting in poetry somewhat like Rossetti's: poems of this group chiefly contained in *The Defence of Guenevere and Other Poems* (1858). Besides the title poem, important illustrations of this phase of his work are *King Arthur's Tomb*; *Rapunzel*; *The Eve of Crecy*; etc. More realistic in their presentation of medievalism are *Shameful Death*, *The Haystack in the Floods*, *Riding Together*, etc.
 - (b) Chaucerian period: *The Life and Death of Jason* (1866); *The Earthly Paradise* (1868–1870); *Sigurd the Volsung* (1877). These are collections of narrative poems, told in the manner of Chaucer and imitating medieval originals in stanza, metre, and diction; sources classical, oriental, Norse, etc., treated from medieval point of view.
 - (c) Poems of contemporary life: *Poems by the Way* (1891). These less significant than his medieval poems.
3. Morris also wrote a number of prose romances; translated Norse sagas, and translated the *Aeneid* and the *Odyssey*.

V. Algernon Charles Swinburne (1837-1909)

1. Chief poetical works

(a) Dramas: *Atalanta in Calydon* (1865) and *Erechtheus* (1876) are dramas of classical type; *The Queen Mother* (1860), *Rosamond* (1860), *Chastelard* (1865), *Bothwell* (1874), and *Mary Stuart* (1881) are of the Elizabethan type.

(b) *Poems and Ballads* (1866; 1878; 1889). The three series include a very large number of poems chiefly lyric or short narratives, on medieval, classical, and Hebrew themes.

(c) Narrative poems drawn from Arthurian material: *Tristram of Lyonesse* (1882); *Tale of Balen* (1896).

(d) As a poet, Swinburne notable for facility; great variety of metre and stanza forms; great learning; marvelous lyrical power. His work often decadent, appealing to senses; a pessimist. Lacks restraint; small variety in mood.

2. Criticism: *William Blake* (1868); *George Chapman* (1875); *Essays and Studies* (1875); *A Study of Shakespeare* (1880); *The Age of Shakespeare* (1908).

Studies

1. Note parallels between Arnold's critical theory (chiefly as respects themes of poetry, the grand style, view of Homer, etc.) and his classical treatment of medieval stories.
2. Test Arnold's interpretation of medieval life and character by comparing *Balder Dead* with *Beowulf*. Compare it also with Homer.
3. Find in Arnold's poems illustrations of his philosophy of life and view of his times.
4. Compare Arnold and Gray.
5. Compare Rossetti's ballads: (a) with the folk ballads; (b) with the *Ancient Mariner*.
6. The influence of Blake on Rossetti.
7. The Pre-Raphaelit  movement as related to English poetry.
8. Compare Morris's Arthurian poems with the treatment of the same themes (a) by Malory; (b) by Tennyson.
9. Compare the early group of medieval poems by Morris (*Guenevere*, *King Arthur*, *Geffray Teste Noire*, *Old Love*, *Shameful Death*, etc.) with the group represented by *The Judgment of God*, *The Haystack in the Floods*, etc.
10. Study the metrical forms used in *Jason*, *Earthly Paradise*, *Sigurd*, and account for them.
11. Morris and Chaucer.
12. Classify some of the poems in Swinburne's *Poems and Ballads* and discuss one of the groups.

References: For the entire period see especially Stedman's *Victorian Poets* and the texts and bibliographies in Page's *British Poets*. For Arnold, consult the references given under the outline for his prose. For Rossetti, see the biography by Joseph Knight in Great Writers Series; Pater, *Appreciations*; Swinburne, *Essays and Studies*. For Morris, Mackail's *Life*; Dowden, *Transcripts and Studies*; Swinburne, *Essays and Studies*.

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